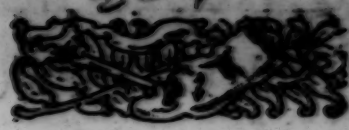




THE NEW YORK



## DRAMATIC MIRROR

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PRICE TEN CENTS.

## PROGRESSIVE REALISM

BY ELWYN A. BARRON

An immemorial custom it is to berate the times in which we live. Things good under the sun are in perspective, set away from touch a generation or two—the phenomena, not the thing's self visible. Distance not only lends enchantment to the view but—we have the assurance of Dr. Holmes—it also imparts delicate fragrance to the dispersed odors of a certain fugacious animal resembling somewhat a kitten.

As rugged outlines are softened into forms of beauty and symmetry as we retire from them and lose the power to discern their broken details and rude deformities, so are attributes, qualities and properties of the soul, heart and mind of man tempered, altered and modified by increase of time. The lesser traits and characteristics fall out of view and judgment, so that a Nero becomes all monster and the anchorite a saint.

In no department of life or art is this truer than in that of the acted drama, since it is the thing that passes, leaving least substantial trace behind, the actor himself being but a breath of the morning, lost the moment it is exhaled.

Therefore the tradition of the theatre is more mysterious and potential than the fact; its past more poetic, romantic and divinely blessed than its present, its old bounty of genius inestimably greater than this day's heritage. Ever at the end of the vista are the "palmy days," and the age in which we are cast is gibbous with all evil that formerly but little cursed the theatre.

What wonder, then, that Mr. Boucicault, and many with him, should cast despairing glance, bemoan the conspicuous decline, and yearn for the glorified heights on which Shakespeare stood serene? He would let soul out from its formal environments, give it wing from the stifling bounds of convention, from the clutch of practical civilization, to revel in the rosy, spiced atmosphere of mere imagination. "Away with painted and carpentered realism!" he exclaims. "Away with the life, the facts, the men that are around us, and let us return to the sweet, pure tablelands of the ideal, where, out of sticks and stones and dry clay, celestial fancy peopled a world gloriously."

Right well taken were that journey if, at the end, reared such goodness and wholeness and perfectness as subtle revery conjures, mirage-like, before the mind's eye of world-weary Mr. Boucicault. But commonplace, plain-thinking folk, who are not yet distempered of life, who look with content upon some fair conditions about them, and fondly believe they have not been dropped into the worst of earth's periods, would fain have evidence of a sort other than querulous assertions that the Seventeenth Century was so much nearer to the gods than is the Nineteenth Century; that the diffusion of learning, of knowledge, of art-sense, less than their limitation is good for the social state; that men who applauded the plays of Shakespeare, performed on a naked stage, were so much wiser, so much better, so much more poetically and imaginatively appreciated than are the men who witness and applaud the acting of these plays amid surroundings appropriate to the scene and complementary in color, tone, and beauty of design to the living splendor of the verse.

Macanley, it is true, was of the opinion that "as civilization advances, poetry almost necessarily declines," and it is very possible a better understanding of matters scientific and a widened range of philosophic thought contract and diminish poetic receptivity and clip wild fancy's pinions. Yet it is also within the possible that the love of melody, of sublime conceptions of noble ideas, whether expressed in the deep-toned notes of the organ or in the passion of the orator, in the carols of the forest choir or in the rushing verse of the seer poet, is not less but rather the more perfect in the nature of man because of his better ability to analyze, and his larger power to control his emotions.

The theatre is in a period not of retrogression, but of advance; not of decay, but of development.

The aim of the world has been, ever since the sunlight of liberty streamed over it, not to exalt man in the abstract, but to raise up men in the aggregate. The granaries of Pharaoh have been torn open and his corn distributed broadcast to the famishing, and men have grown strong and capable and daring from enough feeding.

It is not so easy now for a Roscius to stir the heart's quick passions to mutiny, for unclouded and unclouding intelligence sit more securely throned in authority over these rebellious fevers of the blood, and may now smile where before they raged.

Mounting to solitary distinction is a feat harder to perform than of old it was, so many are the sturdy, resolute climbers, with eyes fixed on the one goal to which all have equal title. To complete and apply the quotation from Macanley: "We think that as civilization advances poetry almost necessarily declines. Therefore, though we fervently admire those great works of imagination which have appeared in dark ages, we do not admire them the more because they have appeared in dark ages. On the contrary, we hold that the most wonderful and splendid proof of genius is a great poem produced in a civilized age."

Substitute "actor" for "poem" and there is, I think, a second self-demonstrative proposition. In proportion to the cultivation and strengthening of the intellectual faculties is the lymphatic temperament brought into subjection to the will. We no longer look for frenzied actors, and are astonished if some auditor or spectator shriek and fall convulsive, overcome by the terror or realism of the scene.

In Salvini is a large remnant of the old Roman rage of acting. The physical is superior to the mental in his dynamic qualities. He is essentially, and by choice of adaptation, antique Latin. He will have no embellishment of the stage, and needs none. I have seen super-sensitive women faint under his Othello. But to my poor and heretic way of thinking, Salvini is greatest the farthest removed from mind, and is supreme in the mere emotional character of Conrad, impotent; in the mysterious soul-passion, and sublime madness of Lear.

This distinguished Italian actor is the realist *par excellence*, though he adds to it all the technique of the skilled methodist, and is, after his fashion, an artist in his savagery.

Most of the art-worshipping world, however, must prefer the utter refinement of Booth, whose luminous intelligence permeates the coarsest characters, discovering in them some trace of the God-like attribute, and whose genius cannot be obscured by the riches and beauties of a perfectly appointed stage.

To the modern sense of beauty there is greater pleasure in the still charm of one of our Southern mountains rising, pine-capped and sun-carressed, over bountiful valleys, than in the snowy heights and rude, forbidding grandeur of Parnassus.

Where all is real it is a question merely as to which form of it is preferable. Orderliness and symmetry are not necessarily indicative of weakness; a stage picture in which imagination is met by actual and detailed representation does not absolutely imply the degeneracy of dramatic art. It proves nothing beyond the fact of self-distrust, that Mr. Jefferson one time refused to accept Mr. Booth's "realistic" stage setting of Rip Van Winkle, declaring he could not act against the scenery.

If the scene be appropriate to the idea of the play, the interest of the spectator is heightened, and sentiment is more completely satisfied by the general response to the unconscious demand for harmony which arises from every art-sympathetic nature. The objection to an attempted reproduction of nature and material in the appointments and properties of the stage is based, it seems to me, upon a misconception of the cause of our artistic discontent. The value of a gem is enhanced by its suitable setting, and it might as well be urged that a diamond is loveliest in brass as maintained that dramatic genius is most powerful amid the meanness and filth of a shabby stage.

The trouble is that the art of the painter, the cunning of the carpenter and the skill of the mechanician have been greater than the

professional seal of the actor. Though the opportunities for the actor are greater than ever before they were—though his vocation has become dignified as a profession and elevated to a place co-equal in honor with the pursuit of literature, of painting and of sculpture—the actor has failed to appreciate his privileges and advantages, and has not laid hold upon occasion with the singleness of purpose that insures success to worth.

It is the misfortune of our drama that so few who make themselves its agents bring to their work souls and imagination, the enthusiasm of self-surrender, the intelligent ardor of unselfish devotion to high aims.

This is an epoch of the self-conscious, self-serving. A petty vanity governs—more than a noble pride inspires—conduct. Social recognition, of high or low degree, is the chief desideratum, and the striving after success is to that end rather than to the further ennobling of a living, beautiful art.

The emphasis, not the obliteration, of personality in the performance seems to be the study of the majority of players, an hundredfold worse evil than the scenic ornamentation of the stage of which Mr. Boucicault complains.

An army of young men who are merely tailors' plates, and young women who are but milliners' lay-figures, utter in soulless rotation what speeches they have learned, not conned, and move before weary audiences the actors of our day.

These persons—and pleasant enough persons they are individually—can be themselves alone—perfunctory creatures animated by what you will, so it be not soul—as capable to promote the art they hang about as the painted figures on its panels are servicable to propel a coach.

Were it not for the saving grace of the scepter what would become of these curious fruits of social touch?

An elaborate setting, exterior or interior, if it conserve æsthetic principles, is of absolute benefit to mediocrity and cannot by any possibility be a detriment to positive ability.

Has never an alleged actor been shielded from contempt by the excellently devised realism of the scene, himself sharing the praise due solely to the forces that work with hammer and brush, or with pencil and paste, out of the glare of the footlights? Have we not yet to see the able actor fail of a desired effect because the hangings of a chamber chance to be of silk or velvet instead of bunting, or because the horse whose flanks he strokes be of honest flesh and blood rather than a figment of the brain?

The inadequacy of Doré's pencilings to compass the mind-pictures conjured by the Inferno of Dante have been urged in proof of the assumption that the painter is unwise who would supplement the fancy of the poet. This is the sophism of a self-complacency that requires no symbol as a key to abstractions, and may out-conceive an Angelo. But all the world are not poets and visionaries; and some there be who first lay knowing hold upon the mind and significance of Shakespeare through the expositions of the stage, after long having revered him in the seclusion of the closet.

Even ideals may be improved or happily confirmed when balanced with the tangible expression and visible manifestation of other ideals inspired by the same theme.

It is rather dogmatic to repudiate that which does not square with our preconceived notion of things, since it is possible that notion was born of ignorance and fostered in error. If an actor can by his action produce an illusion of the object supposed to be actual to the view, there is no necessity that he really make use of that object; but in the main the attempts to produce that illusion have the same effect as the Chinese pantomime of a combat on horseback, ridiculous enough to the intelligence not habituated to accept the shadow as the substance of things. If descriptive scenery and subservient properties are unessential to the art-symmetry of the drama, so too are the time and place and the costumes, and it were worth while to return to the example of Garrick, who did not scruple to pluck out Othello somewhat after the fashion of a London politician.

To those with fixed eyes, gazing towards the past even this suggestion will not seem

inconsistent with the desired reform. \*Some there are, however, who find all arts contributing to but one chief purpose: the delight, and therefore the benefit, of the higher and finer sensibilities of the educated and yet educating mind. The more arts that work in concert to that end the more perfect the satisfaction; and only when there is a failure to harmonize and properly adjust the presumably coöperative arts does pleasure suffer disturbance and serene intelligence revolt.

It is no evidence of degeneracy that the stage is drawing as near as possible to nature. The best literature of the day is concerned with the analysis of man and his social bearings. Tolstoi reached out and possessed the world, not because he idealized states, but because he laid bare the heart of man and showed its veins quivering to the surging and retiring blood of many varied passions and emotions, some impress of which is upon every human brain.

The nearer the stage approaches truth the better it will serve the supreme end of the drama, which is now, as ever it was, to hold up the mirror to nature, though it must have care not to mistake counterfeit for truth. The view must be broad and comprehensive, and for that reason it is desirable that we have all means work together to a common end, and determine that the mission of the drama is nobler than the exaltation of any individual to fame, since truth is mightier than its agent or instrument.

Realism is not necessarily ruffianism or blackguardism. Because we wish to copy nature it does not follow that we must explore the haunts of vice, profane the penetralia or rend the veil of mysteries. Realism is decent. It aims at the reduction of the false to a minimum while making the largest use of the true. He is not a realist but a sensualist who, taking advantage of a tendency, rushes headlong into by-ways to catch up and parade what secret thing he may. He is not a realist but a mountebank, who seeks out the grotesque, the extravagant, the monstrous, and makes sensation of the commonplace.

The realist is a student, a thinker, an observer, a teacher, in keep with the spirit of the times, with a definite, honorable purpose; those others are mere gross money-grubbers who profit by the passions and the emotions—not the reason—of the times.

Is it not, after all, fair to assume that the stage is less in need of a retrogressive policy with regard to scenery, mechanical devices, and the realistic phase of the drama, than of a closer application of actors—and, for that matter, of managers—to the art, science and sentiment of acting?

Do not social considerations occupy too much of the time requisite to the mastery of the actor's profession? Are not ephemeral interests allowed to become fatal obstructions in the way of substantial benefit and lasting honor?

There is danger that the stage is breeding ladies and gentlemen, or frivolous mimics of gentility, to the neglect and discredit of those stern principles of patient devotion to responsible duty and exacting disciplinary drill of powers toward the art proficiency that in time past gave talent the halo of genius, and raised up mere ability to the plane of talent. Great actors are not making, nor are the conspicuously good ones numerous; yet the material from which to create actors is better and more plentiful than ever before, could it but be quickened with a genuine enthusiasm. Were ambition of noble sort aroused to take the place of small vanities easily content, conditions are favorable to making the close of the Nineteenth Century the dawn of the drama's Golden Age.

Brander Matthews, dramatist and litterateur, will contribute a paper on "The Dramatic Author and the Theatrical Critic," next week.

## A CLEAN PAPER FOR CLEAN PEOPLE.

THE MIRROR is one of those dramatic papers, all too few, which no family is ashamed to have seen on its library or parlor table. Its editor, Harrison Gray Fiske, knows what clean people want.—Leadville, Col., Herald-Democrat.



# THE NEW YORK DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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••• The Mirror has the Largest Dramatic Circulation in America.

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BRONSON HOWARD	G. E. MONTGOMERY
CLEMENT SCOTT	R. A. DITHMAR
HENRY GUY CARLETON	CLINTON STUART
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ALBERT E. LANCASTER	WILLIAM GILLETTE
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## TO CORRESPONDENTS.

CORRESPONDENTS are notified that all letters for publication in THE DRAMATIC MIRROR for Christmas and New Year weeks must be mailed in time to reach this office not later than Friday mornings, December 20 and 27. The holidays falling this year on our usual day of issue will necessitate our sending the paper to press one day in advance.

## ANOTHER VOLUME.

IN the midst of the stir occasioned by its Christmas number, THE DRAMATIC MIRROR this week enters upon a new volume—the twenty-third.

During the year that will soon be here the readers of this journal will find its present unrivalled features supplemented by a number of others, equally strong and notable.

THE MIRROR is not content simply with leading in its own especial field—it will not relax its energies nor come to a standstill, however far it journeys along the highway of success and popularity.

It has been instrumental in raising dramatic journalism to an honest and a dignified plane, where it commands the attention and respect of the public and the press, and both merits and enjoys the support of the profession. The latter, we know, fully appreciate the advantage of possessing a representative organ, which—while it is fearless and independent—by its ability, enterprise and earnestness, fitly reflects all that is best in the stage and in stage life.

As a Western contemporary says, "The Mirror is a clean paper for clean people." It has, by choice and inclination, always moved in the pure air and the sunshine, instead of grovelling in dirt.

And it is a cheerful sign that, in spite of the siffancy and folly and depraved tastes that are said to be the disgrace of our civilization to-day, THE MIRROR has flourished and expanded unceasingly, rooting itself deeper and deeper in the solid esteem of reputable people, and spreading its branches over a wider circumference every year.

THE MIRROR will continue to endeavor to deserve the power and the influence it has won by square dealing and adherence to what it knows to be the true principles of journalism. It appreciates the honor of its position and the confidence reposed in it.

## PLAY-CONSTRUCTION.

THERE is probably no dramatist either in this country or in England, whose knowledge, both practical and theoretical, of the art of play-construction is so complete as that possessed by BRONSON HOWARD. The practical side is exemplified by his works; the theoretical has just been demonstrated in a paper read before the Nineteenth Century Club, and in a brief but valuable contribution to the Christmas MIRROR.

We are certain our readers will be pleased to learn that Mr. HOWARD's name has been added to our already large and notable list of Special Contributors, and that during the coming year he will write an essay on The Construction of Plays, for THE DRAMATIC MIRROR.

Our account, by the way, of the Nineteenth Century Club meeting, at which this subject was discussed by Messrs. HOWARD, BOUCAULT and MATTHEWS—a famous trio of DRAMATIC MIRROR essayists—is practically exclusive. The important and instructive debate was dismissed with a few lines by the dailies and its main features are set forth for the first time in these columns.

## A FUTILE GAME OF BLUFF.

A DELUSION has existed in the minds of many authors and proprietors of dramatic works that a copyright in the title of a play can be secured apart from the play itself, and persons who hit upon what they consider to be attractive titles hasten to register the same at Washington under the idea that such registration enables them to hold a proprietorship in the word, or the words, that form such titles.

This is a mistake.

The statute does not confer on any person the exclusive right to the use of a word, or words, in the English language. A title is simply a trade-mark, and must be applied to the thing it is intended to designate. There is a play in three acts entitled *The Colleen Bawn*, but if a novel, or a song, or any other production were to be entitled *The Colleen Bawn*, the owner of that play could not restrain the novelist or the composer from the use of the two words. He would have to show that the use of his trade-mark was intended to mislead the public, and was a breach of good faith, and inasmuch a fraud. Then he would be informed that a novel or a song could not be mistaken for a three-act play; that his title only covered goods of the description he owned and sold, and he would be put out of court.

So the enterprising gentlemen who register a score of titles in the hope that some one of these titles will be taken by an author, to whom the words can be sold, are laboring under a delusion in thinking they can play that game of literary bluff.

## NOT UP TO DATE.

IT seems painfully evident that the solid Briton has very little conception of the humorous qualities that should characterize genuine burlesque. Such a verdict at least is justified by sundry dreadful emanations of the London burlesque stage that have been imported for the edification of American audiences. While a good pun is not to be depreciated, the excruciating verbal contortions of English burlesque have long been tabooed in this country. As the entertainment now current at the Broadway Theatre is by no means guiltless in this respect, it cannot truthfully be said that it is "up to date." The fact is, there is so much wit and humor floating around in the every-day life of the average American that he requires something more than mechanical fun in public performances.

## BROWNING AND THE STAGE.

WHILE we contemplate the multitudinous and brilliant labors of the poet who passed away last week in London, and pay tribute to the name which has inscribed for itself an immortal place in the history of English letters, it is of passing interest to remember ROBERT BROWNING's first literary efforts were made in the direction of the stage.

Paracelsus, written and produced at the age of twenty-two; *Stratford*, written for Macready and produced at Covent Garden; *A Blot in the 'Scotchman, Columbus' Birthday*, etc., were, it is true, all failures, and with the last-

named work BROWNING threw down the dramatic pen in despair. But the lesson had been valuable, and was destined to bear good fruit.

Although gifted with a poetic temperament of great dramatic power, BROWNING was sadly deficient in the art of representing dramatic and continuous action, and while his characters were wonderfully conceived and beautifully drawn, the action of his plot remained ill-defined and weak.

The check his plays received, therefore, had a most salutary effect in remedying the defects which abounded in his earlier works, and there is little doubt that the close attention it caused him to devote to the laws of dramatic construction radically improved his laborious and intricate expression of thought, and that his is one of those remarkable instances where a literature has been influenced for the better by the exigencies of the drama.

## UNPRECEDENTED.

SUCH a rapid sale as that which began on the first appearance of the Christmas MIRROR, last Thursday, has seldom been equalled in the history of holiday publications.

The proverbial "hot cakes" were as nothing compared to the way in which our handsome annual went.

The city dealers sold out their large first orders in a few hours and then called on the News Companies for more.

The rush was so great that in spite of the fact that we had given our general agents, the American News Company, the largest edition they have ever handled for us, the local supply was completely exhausted early on Saturday morning, when they sent us this message: "We are all out of Christmas Mirrors. Send as many as you can!"

This order was hardly satisfied before another request for 1,000 more copies arrived. On Monday the out-of-town points began to be heard from, and speedily the whole of the reserve supply was called into requisition.

Yesterday we received the following communication from Mr. FARRELLY, manager of the American News Company:

THE AMERICAN NEWS COMPANY,  
NEW YORK DEC. 17, 1899.

Mr. Harrison Grey Fiske:  
DEAR SIR.—Shall we receive any more copies of the Christmas MIRROR?

We got our full supply on date of publication, and sent several additional orders. We have none on hand at present.

We give you this information so that in case any dealer complains that he cannot get a supply you will understand that the fault is not ours.

Respectfully yours, PATRICK FARRELLY,  
Manager.

Nor is the fault ours. We printed an edition so much greater than that of any preceding year that we supposed the anticipated demand would be met. It is impossible to get out a second edition inside of three weeks—the printing, lithographing and binding would require that time. Of course, that would be too late.

As it is, we can only express our satisfaction at the instantaneous and enormous success achieved by the number; our regret that not all who want copies will be able to gratify their desire; and promise that the first edition of the Christmas MIRROR for 1900 will be larger by twenty or twenty-five thousand copies than that which was provided this year.

At least twenty-five thousand copies more of this number could have been sold had they been supplied—perhaps more. So we are informed by the News Companies.

## SHAKESPEAREAN REVIVALS.

TRADITION, if it be preserved and handed down in its purity, is usually the product of knowledge and wisdom, and as such it is entitled to respect, and, within certain limitations, to allegiance.

The law of the land is founded on tradition; the basis of all law affecting the rights of persons is custom. And the goodness of a custom depends upon its immemorial antiquity; as the quaint old English authority has it, it must have existed "time, whereof the memory of man runneth not to the contrary." And, while the traditions and customs of art are not strictly parallel in this, yet they are not to be rudely disturbed without just cause and for sound reasons.

It is customary for many to sneer at those hidebound devotees of the drama to whom it is heresy of the rankest sort to depart from the traditions of the stage. Their dislike of

innovations, particularly in the field of the SHAKESPEAREAN drama, is as intense as it is irrational. They hold up their hands in holy horror at a new reading of a familiar speech; they will not consent to investigate the merits of the new rendering. Enough for them that it is new—what is new must be revolutionary, and what is revolutionary is opposed to those comfortable, settled convictions which they have inherited, and which they reverence as the embodiment of all that is sacred in art.

Yet, however illiberal these crabbed deifiers of the past may be, it is not, on the other hand, a sign of progress or breadth of view for others to run haphazard after every person that claims to have made new discoveries, corrected old errors, unearthed hidden treasures of thought, and displaced the candles in the venerable temple with electric lights. We need not necessarily view these persons with suspicion, nor entertain prejudices against their departures from beaten paths; but, while carefully examining into the worth of their demonstrations we are at least called upon to honestly and intelligently ascertain whether the new roads they would lead us through are pleasant roads and whether they are an improvement upon the old roads.

Latterly, the effort of contemporaneous producers is—as Mr. BOUCAULT pointed out in our columns not long ago—to achieve great things in the direction of *mise-en-scene* and to obscure the genuine histrionic requirements. This is due, in part, to the scarcity of great or even competent SHAKESPEAREAN actors, to the infectious tendency of the modern drama, and to the taste of the populace.

But we generally observe that when a pretentious rival of a SHAKESPEAREAN tragedy is brought before us, with noisy blare of trumpets and voiciferous promise of "revelations," the subtle endeavor is to create a diversion for the purpose of distracting attention from the vital question at issue, which is, after all, whether the candidate for tragic honors is capable of rising to the true histrionic plane, quite apart from the thoroughness of his archaeological researches, or the "atmosphere" and perspective of his scenery.

A desire for harmony and consistency are the pleas oftener urged by the innovators in support of their efforts. But we submit that it is neither harmonious nor consistent for the environment to dwarf the actors; for the public to be expected to forgive and forget the acting deficiencies in the splendor and the novelty of the canvas and armor and well-managed lime lights, and for thoughtful critics to be depended on to give their hearty approbation to the peculiar exhibition furnished by the placing of the dramatic cart before the undramatic horse.

We are glad to welcome every legitimate contribution to the glorification of the Master in the form of beautiful scenery, correct costumes and scholarly re-arrangements of the text to conserve the modern stage requirements. But amid all these fine trimmings let us not forget altogether the real purpose of playing, or permit SHAKESPEARE to fall from the light of interpretation to the level of mere masquerade and mummery.

## A CURIOUS play was given in this city

last week. The cast contained eleven characters, but only one appeared, and that one carried on a difficult monologue in which much was left to the imagination. This is an innovation which would vastly improve many of the burlesque plays now upon our stage in which *nothing* is left to the imagination. If it were put in practice there would be fewer high foreheads in the orchestra and the lithographed figures upon our fences would be more in accord with the wintry season.

DURING his speech at the Goethe Society's dinner, last week, Colonel INGERSOLL declared his belief that "the only reason or excuse for our existence is that the result of it shall be happiness." And he further said that "the place to be happy is here, and the time to be happy is now." The great orator in this agrees with MONTAIGNE, who said that "it is the happy living and not 'the happy dying' in which human happiness consists." No institution gives greater happiness to mankind than the theatre. It cheers, encourages, rests and diverts.



## THE USHER.



Mend him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LOST.

The compliments that are pouring in upon THE MIRROR from many of its esteemed contemporaries, on account of the Christmas number, are fairly overpowering. The whole establishment, from the editorial sanctum to the composing-room, is suffused with the rosy mist of reflected blushes. I should not be surprised if, before long, the quicksilver on THE MIRROR's back turned to the hue of Boulanger's favorite flower.

The remark of the Boston Journal that "One of the best features about THE DRAMATIC MIRROR is that whatever its promises, its results are even better," is justified, I think, by the Christmas MIRROR.

The Editor promised to produce the best Christmas number in the entire series, and there is a general agreement on the part of the profession and the press that the pledge has been literally fulfilled. It is because THE MIRROR performs the promises it makes to its readers that they repose confidence in it.

Fortunately, the more than generous comments by the newspapers render it unnecessary to point to the Christmas MIRROR's good qualities—besides it is everywhere and it speaks for itself.

THE MIRROR does not often indulge in boasting about itself, or what it is going to do. In nine cases out of ten, you will generally find that the man or the paper that talks the loudest and protests the most, does the least when it comes down to actual achievement.

The traveling managers say that the one-night stands book too many attractions.

The one-night stand managers claim that unless they book from three to five a week they run the imminent risk of having to close every night on account of "cancellation."

Elsewhere are printed short letters from two managers who take opposite views of the question, in so far as the best remedy for the present bad state of affairs is concerned.

I agree with both—in a measure.

Undoubtedly the one-night stands should limit their bookings to two a week. The managers in these places concede that to be the best policy.

But they cannot adopt it unless the pernicious and utterly inexcusable habit of "canceling," at short notice, is replaced by a sense of obligation in the minds of traveling managers.

"Canceling" is sometimes unavoidable, I am aware, but the extent to which it is practiced nowadays is utterly unjustifiable.

It gives an uncertainty to the business arrangements of local managers which must be demoralizing and disheartening.

There is absolutely no need for it.

The exercise of caution on the part of the local man, and of integrity on that of the travelling manager, would speedily lift up the one-night stands again to the plane of prosperity.

Under the present conditions, the traveling managers are almost solely to blame for the bad business that is so generally complained of in the small towns.

By the way, one of the writers of the letters referred to states that there is a theatrical agency in this city which constantly sends out companies that either break up early in the season or habitually "cancel."

I think the writer will do the profession a service by naming the agency and citing the facts on which his statement is based.

It is only fair to the agencies that are not in that peculiar line of business to be explicit.

The Christmas number of THE DRAMATIC MIRROR is a brilliant one. It is richly illustrated with portraits and scenes pertaining to the stage, and the literary contents are furnished by well-known actors, managers, agents and dramatists. Among the contributors of drawings are comedians Sothorn and Disney. —Brooklyn Eagle.

## AN INTERESTING ENTERTAINMENT.

On Sunday evening at the Fifth Avenue Theatre, Professor Cromwell delighted a fair sized audience with his interesting conversational lecture on The Great World's Fair. The lecture was capital and most instructively illustrated throughout by a series of stereoscopic views which feature added not a

little to the success of the entertainment. From London in 1857 to Paris, Vienna, Philadelphia and back to Paris in 1889. The professor pointed out most intelligently the gradual progress the nations of the world had made by acquired experience in building International Expositions.

He showed London in '51 beside Paris in '78, he placed Philadelphia '76 side by side with Paris '89, and in concluding he paid a tribute to the greatness of France. "With all her revolutions and social disorders," he said, "France to-day is the most artistic nation of the world in painting, sculpture, literature, music alike. Give the French Central Park to transform into an Exposition ground and see what they could do." Next Sunday's lecture will be on The Imperial City, Rome.

While all previous CHRISTMAS MIRRORS have been perfect, this one surpasses its predecessors. —Danbury News.

## EDWARD HARRIGAN'S TOUR.

Mart Hanley came into an uptown theatrical agency on Monday like a ray of sunshine. His face fairly radiated with good humor and pleasure as he recounted the success that Edward Harrigan had met with on the road, and then he announced his reason for coming to town.

"I'm here on a little business," said Mr. Hanley. "We've had several very tempting offers, but as yet we haven't closed with any, and now I am looking up a couple of leading Broadway theatres which we may get on rental. Mr. Harrigan will take no more houses on shares. Then he will bring out his new piece. It is a regular, local comedy and superior to anything Mr. Harrigan has ever written, and far ahead of the Mulligan Guard series. There are Negro, German and Irish characters in it, and Mr. Harrigan considers it really the best thing he has ever done."

"To-morrow (Tuesday), most probably Mr. Harrigan will be here himself to tell you lots of things, for the company rests this week, and the star will go home to see his boys. We've been playing fifty-two weeks now without resting, and we deserve a little leisure. We've been away from New York about seven months, and this is the first time Mr. Harrigan has played on the road in Winter in seventeen years. It has been the most successful road season he has ever had as well. Old Lavender has been the mainstay. Mrs. Harrigan gave us all a surprise in that play at Denver. The leading lady became ill and Mrs. Harrigan essayed the principal female role. Although she has been about the theatre a great deal, she had never acted before, but despite that she made a distinct success in the role, surprising not alone the other members of the company, but Mr. Harrigan himself."

"After resting this week we resume our road tour, playing Buffalo, Christmas week, and then devoting a week to the towns on the New York Central on our way back to the metropolis. That ends our season for the time being. Personally, I'm well and hearty, as you see, and I never felt better in my life."

The Christmas number of THE NEW YORK DRAMATIC MIRROR, which has just been issued, affords the best evidence to the prosperity of that most worthy of dramatic journals. Both in the matter of contributions and artistic embellishment this Christmas number of the journal is the most sumptuous that it has yet published. The lithographed cover is well worth preserving for its portraits of Jefferson and Florence and Mrs. Drew in their respective characters of Bob Acres, Sir Lucius O'Trigger and Mrs. Malaprop. The text is brimful of Christmas cheer, and is profusely illustrated throughout. It certainly ranks very high among other Christmas numbers of the leading periodicals. —Buffalo Courier.

## IN THE WAKE OF THE PIRATES.

THE MIRROR would like to ask Manager G. W. Smith of the Madison Avenue Theatre, Elmira, N. Y., if Waite's Comedy company, which played at his house last week, showed any contracts to prove their rights to play Woman Against Woman, Miss, and Van the Virginian? If they did not (and probably cannot) then Manager Smith has aided and abetted a very conspicuous pirate organization.

Choates' Dramatic company, another conspicuous craft flying the black flag, produced Minnie Maddern's Caprice at Stephen's Opera House, Marquette, Iowa, last week. This crew adds the lottery business to piracy, and on the former charge, in certain States where lottery is illegal, the entire company can be placed under arrest during a performance.

The Lyceum Theatre company is reported to be using lithographs of Thomas W. Keene, Victoria Vokes, Frank Deshon, Mrs. George S. Knight, Frederick Warde and several others, and advertising these stars as being with their gangs.

The Chicago Comedy company is producing Little Lord Fauntleroy, Rosedale, Planter's Wife and The New Magdalen.

The Delmore Dramatic company is producing Lynwood, Hazel Kirke and Muggs' Landing.

W. C. Turner's Dramatic company, old offenders, are producing Little Lord Fauntleroy, The Danites and The Private Secretary throughout Connecticut.

## A CHAT WITH HELEN BARRY.

A MIRROR reporter sent up his card to Helen Barry, at the Colonnade Hotel, the other day, and in response was shown up to that lady's apartments. The altitudinous actress was attired in a costume of terra cotta and white that set off her handsome figure to advantage. On being questioned as to the truth of the reports that her season was about to close, she emphatically denied the veracity of any such statement. She asserted that the season that she was booked to play had been played to the end.

"Now I'm to enjoy myself" continued Miss Barry. "Before Christmas I shall start for Florida, provided I can get ready in time. I expect to stay there six or eight weeks. I am negotiating for a first-class comedy and if I get it, I may play a few weeks before the hot weather sets in next Summer. But before I do this I may have to go to England. I have property in London, and I must look after it, if I don't want it to go to rack and ruin. It is my intention, though, to spend next Summer here. I enjoyed myself so thoroughly here last Summer that I can't bear the thought of absenting myself from America during that period of the year. So even if I do cross the ocean I shall come right back and go to some watering place for the yachting and fishing. I do love your water here under the clear blue skies. I'm very fond of fishing. I'm a great fisherman too. I often bring in more black fish and bass than any others of the party when we go on a regular fishing trip."

"Has your season been a monetary success?"

"It has been most satisfactory, that is, satisfactory to this extent. We had expected, judging from the business that was being done on all sides, that it would be much worse. From all that I can hear this has been the worst year theatrically, outside of the big cities, that has been known for some time. Mercantile business has been very bad, and that, of course, affects to a certain degree the theatres. The managers in almost all the towns would say to us that they hoped things would pick up, but that business was very bad."

THE DRAMATIC MIRROR, as usual, comes out with an amazingly voluminous and gorgeous Christmas number. The cover is a brilliant piece of work with color, drawing, humor and poetry strikingly illustrated. The table of contents is embellished with the names of pretty nearly all the prominent people on the dramatic stage or connected with its literature. This issue of THE MIRROR is the handsomest yet produced. —Newark, N. J., Daily Advertiser.

## OUR DRAMATIC ESSAYS.

THE NEW YORK DRAMATIC MIRROR has started an excellent and valued department to which special writers of distinction contribute, and which promises to excite a new and higher interest among thinking men in needs, aims and possibilities of the stage. These essays represent the first attempt made in this country to place an actors' paper on a commanding literary and critical plane. Mr. Fiske, the editor of the paper, is to be congratulated on the success that has attended his intelligent enterprise. The articles thus far published have discussed broadly and comprehensively some questions of importance to the work of the drama, and have been written with the care and grace of accomplished writers well qualified to speak on the subject. It is hoped THE MIRROR will be able to sustain the high standard it has established for itself and add to its previous reputation of candor and ability that of a model in dramatic literature. —The Chicago Inter-Ocean.

One of the best features about THE DRAMATIC MIRROR is that whatever its promises its results are even better. The Christmas number of this year is an admirable magazine. Filled with stories, anecdotes, poems, reminiscences, essays and biographies relating to the theatrical profession, all written by prominent people of the stage, the paper supplements this literary proffering with the attraction of illustrations, in black and in color. The high character of THE MIRROR is maintained throughout. —Boston Journal.

## THE SILENT PARTNER.

Joseph B. Polk is winning high commendation from the playgoing public for his work in The Silent Partner, a clean and breezy American comedy of the legitimate type. Mr. Polk is supported by a strong and evenly balanced company. The play is handsomely mounted, the sets in the second and third acts, representing villas on the Hudson, being exceptionally good, with fine views of the picturesque Palisades.

C. B. Cline, the "hustling" manager of Mr. Polk, has booked The Silent Partner up to June 1 in the leading theatres, and is now booking week stands for next season. Since the presentation of the play at the Criterion, Brooklyn, last week, Mr. Cline has received offers of time from quite a number of theatres, and the piece will be seen this season as far West as Chicago, and Southwest to St. Louis. Among its engagements is one at the Hollis Street Theatre, Boston, another at the Arch Street Theatre, Philadelphia, one at a leading theatre in Chicago, and a return date in Brooklyn.

The season will close with a run in the metropolis next Spring, contracts to that effect having been recently signed.

## PERSONAL.

LAWRENCE.—During Georgie Dennin's illness the part of Javotte in Erminie at the Casino has been played very capably by Emma Lawrence, a recent and promising graduate from the ranks of the chorus.

"The Christmas MIRROR is certainly fine, both from an artistic and literary standpoint." —P. B. Cheseldine, London, Ont.

COURTAIN.—Harry Courtaine, who was ill for several weeks in San Francisco, has recovered, and is now playing the part of Fabian Nordeck in Frank Mayo's company at the Bush Street Theatre. During his illness, Mr. Courtaine was attended by his devoted wife, Emma Grattan.

"The Christmas MIRROR is the greatest I ever saw. Nothing to beat it." —Jules Cussetti, N. Y. Opera Company.

MORGAN.—Maggie Morgan, who had been on the stage since she was seven years old died last Thursday in this city at the residence of her parents, Mr. and Mrs. W. M. Paul. She had played singing-soubrette parts throughout the country, and her last engagement was in the stock company of the Globe Museum, New York. She was buried last Sunday at St. Michael's Cemetery.

HOWARD.—Bronson Howard will sail for England on Christmas Day by the North German Lloyd line.

"The Christmas MIRROR is the finest thing of the kind I have ever seen. You have deserved the success you have attained." —Marshall P. Wilder.

GILLETTE.—William Gillette returned to this city on Monday. He will remain here until he opens his season as the star of The Private Secretary company at Albany, on Feb. 5.

"Our new dealers report large orders from customers for the Christmas MIRROR." —O. A. Levan, Toronto, Canada.

RHEA.—Mlle. Rhea is to fill an engagement at the Broadway Theatre next March, when she will present her new play, Josephine, for the first time in this city.

"Have just finished reading your Christmas number. It is the handsomest you have yet issued and a credit to your enterprise." —Florence Gerald.

MATHEWS.—Walter Mathews mourns the loss of his esteemed father, whose death resulted from an accident that happened to him several months ago. Mr. Mathews leaves seven children, who were all present at his bedside when he died.

"The local dealers' supply of Christmas MIRRORS had to be duplicated." —C. F. Caswell, Waterbury, Conn.

CARLETON.—Mr. John L. Carleton, the correspondent for THE DRAMATIC MIRROR at St. John, N. B., is the author of a well-written story entitled "The Actor's Child," in the Christmas number of Progress, a journal published in that city. Mr. Carleton is a young lawyer of brilliant prospects, and he has devoted his leisure to amateur theatricals. He has already essayed one or two plays, which were favorably spoken of by the critics. His brother is a member of A Midnight Bell company.

"I suppose it has become something of a hickory nut, but I must congratulate you on the Christmas MIRROR. It would seem to be impossible to surpass your efforts this year, but I suppose that next year you will excel even the almost perfect paper of this year." —Wm. C. Bryant, manager Brooklyn Daily Times.

WARDE.—Frederick Warde is said to be meeting with success on his Southern tour, where his acting in The Mountebank is not only receiving the encomiums of the press but is greeted with enthusiasm by his audiences.

"It was thought to be an impossibility to excel the last Christmas MIRROR, but the present one overtops them all." —Leland S. Ellis, Lawrence, Mass.

PADDLEFORD.—Bettina Paddleford, the society prima donna, formerly of Carleton's Opera company, made her first appearance in the leading female role in The Seven Ages, at the Standard Theatre on Monday night, and scored a success. Her interpolated waltz song received three encores.

"Your Christmas number merits the highest praise for its excellence in every department. Permit me to tender my congratulations." —E. S. Retelheim, Editor Dramatic Times.

GERALD.—Florence Gerald joins the Silver King company in January, when Marlande Clarke begins his starring tour. Miss Gerald will play Olive Skinner.

"The appearance of the Christmas number of THE MIRROR this week brought forth nothing but compliments. The newspaper men and the members of the different companies playing here were alike loud in their expressions of praise, and that it is, indeed, a valuable publication in every sense of the word." —W. C. Howland, St. Louis, Mo.

PUTNAM.—Katie Putnam for the first time since her return from Australia made her appearance at Victoria, B. C., Nov. 25. Miss Putnam secured two new plays while in Australia which she purposes producing shortly in Helena.

FERRIS.—Annie Ferris, of the Later On company, has been compelled to lay off this week on account of indisposition. She expects to open in Boston on Monday next.

"At last four-score of our citizens are feasting on the good things in the Christmas number of the DRAMATIC MIRROR. It is a masterpiece of typography." —John A. Schick, Bethlehem, Pa.

EUROPE.—Daniel Frohman and his star, E. H. Sothern, will go to Europe in June next on business. They will return to this country in time for the rehearsals necessary for Mr. Sothern's opening of his regular season at the Lyceum Theatre, in August.

"Have just received the Christmas MIRROR. It is unquestionably the best publication of the kind ever issued, and here, with weeks of one-night stands before us, the perusal of its pages will indeed seem like Xmas at home." —Harry A. Cassidy, California Opera House.



## AT THE THEATRES.

## PALMER'S.—RICHARD THE THIRD.

King Henry VI.....	Mr. Evans
Prince of Wales.....	May Haines
Duke of York.....	Jan Bowman
Duke of Gloucester.....	Mr. Mansfield
Duke of Buckingham.....	Mr. Harkins
Duke of Norfolk.....	Mr. Roberts
Queen Elizabeth.....	Ada Dyas
Duchess of York.....	Madame Ponisi
Lady Anne.....	Beatrice Cameron

The initial performance of the most conspicuous Shakespearean revival we have had on the New York stage for some time occurred at Palmer's Theatre last Monday evening, when Richard Mansfield challenged critical opinion as Richard III.

A special effort at archaeological correctness has been made in the present instance with the object of enabling the auditor to realize the period of action in all its most striking characteristics.

It has been Mr. Mansfield's endeavor, according to the prefatory note to his arrangement of the text, to restore the language of Shakespeare throughout, and he maintains that only where it has been absolutely imperative to joint events, by the aid of foreign material, has he made use of Cibber's interpolations. He has also endeavored in some measure to make the Duke of Gloucester appear as he really was, permitting his character to form with the march of events and his age to be somewhat measured by the date of his acts. Accordingly, the first act is placed in 1471, when Richard was a mere youth, and the action of the succeeding acts is made to occur from 1482-1485 in accordance with chronological accuracy.

The present production is particularly noticeable for its pictorial display and spectacular illumination of the text. The calcium light effects are somewhat theatrical, but in the main the innovations conform to an artistic elucidation of the tragedy.

Apart from the revival itself, the main interest is centred on Mr. Mansfield's impersonation of the title role. So much had been written about him, *pro and con*, that an unusually large number of first-nighters assembled at Palmer's on Monday night to give him a fair field and no favor.

Mr. Mansfield is a character actor of exceptional ability. This fact was conspicuously evident in his histrionic work throughout the performance. While endowed with an abundance of vocal force he lacks the peculiar temperament of a genuine tragedian. His facial expression is excellent at all times, but his reading is marred by a monotony in the lower tones of his voice. Moreover, he has a mannerism of winding up his sentences with a rising inflexion that is often utterly meaningless.

Mr. Mansfield was seen to advantage in the wooing scene with Lady Anne, in the second act, in the scene with the young princes in the third act, and in the ensuing scene, where Richard makes a hypocritical pretension of rejecting the crown. In all of these scenes there is more or less opportunity for grim comedy, of which Mr. Mansfield was not slow to avail himself. It is only fair to say that he evinced a great deal of dramatic force in the stronger situations of the play, but it was rather of the Mr. Hyde order. While he was successful in depicting Richard as a hideous monster, it can scarcely be said that he rose to the tragic grandeur of various predecessors in the role.

The supporting company was creditable, and the supernumeraries were very well drilled. Beatrice Cameron was comely and efficient as Lady Anne, but did not entirely grasp the spirit of the part. Mr. Harkins gave an excellent impersonation of the Duke of Buckingham. Ada Dyas as Queen Elizabeth and Madame Ponisi as the Duchess of York were fully competent to interpret their respective characters. May Haines deserves special commendation for her delightful portrayal of the Prince of Wales, and Jan Bowman was also well received as the Duke of York.

## FIFTH AVENUE.—TWELFTH NIGHT.

Viola.....	Marie Wainwright
Olivia.....	Blanche Walsh
Maria.....	Louise Muldener
Malvolio.....	Barton Hill
The Duke.....	Frederick Ross
Sir Toby Belch.....	Wm. F. Owen
Sir Andrew Aguecheek.....	Percy Brooke
Sebastian.....	Edward Elmer
Feste, a clown.....	E. Y. Backus
Fabian.....	Wallace Bruce

Marie Wainwright's fine production of Twelfth Night, one of the most charmingly varied of Shakespeare's comedies was seen for the first time in New York, at the Fifth Avenue Theatre, on Monday night. A large and critical audience was in attendance. The central figure of Viola is surrounded by a good company, and accompanied by liberal and artistic costumes. Marie Wainwright, whose finely formed yet somewhat slender figure, lends itself admirably to the representation of a youth, and whose features, full of delicate sensibilities, are excellently adapted to the tender changeableness of the part, is well equipped for the role in the matter of physical advantages.

In her make-up as the messenger to the Duke, her silvered semi-Albanian costume was most becoming. Probably since the time of Adelaide Neilson, no such careful a

study of Viola has been presented here. Miss Wainwright played the part with a sweet and dainty grace, and a mobility of tender vivacity which was exponent of the feelings of a young woman concealing her love. In the duel scene her representation of real fear and assumed courage, reached a very high point of dramatic art. Her delivery of the lines commencing "She never told her love," was marked with exquisite tenderness. The recognition of Sebastian was another fine effort in its mingled surprise and pathetic affection. A sparkling sprightliness was noticeable throughout the impersonation. The Viola of Marie Wainwright will have its distinctive record. She was frequently applauded during the acts.

The Olivia of Blanche Walsh, while played with a pleasing grace, lacked both dignity and power. It was, however, a conscientious study, and its defects seemingly arose from inexperience. Louise Muldener was very bright and vivacious as Maria.

The servants' hall scene was inimitable in its roistering rollicking. The comedy work of William F. Owen as Sir Toby Belch, of Percy Brooke as Sir Andrew Aguecheek, and of E. Y. Backus, as the Fool, was at the highest point of excellence. No less conspicuous was the concealed gravity of Barton Hill's Malvolio. The impersonation of the Duke Orsini, on the other hand, may be classified with conventional "stage kings." T. J. Laurence made an effective point in Roberto's pain and disappointment at Sebastian's supposed denial of him.

Shakespeare was a little tampered with in the transposition of certain scenes, but Ben Teal is, in the main, to be congratulated on the result of his sacrilege, while George Edgar Montgomery's epilogue has caught the very spirit of the play.

The scenes by Charles Graham, Goatcher, Maeder, and Schaeffer were appropriate and effective, and the properties, constructed by Edward Siedle, were of remarkable excellence. The whole scenic arrangements were under the able direction of Hamilton Bell.

## BROADWAY.—FAUST UP TO DATE.

We have had the misfortune to see some very queer English burlesques and some queerer English burlesquers; but, positively, the worst combination of both, in our painful experience, is the exhibition given at the Broadway under the name, *Faust Up to Date*, by "George Edwards's London Gaiety Theatre company, under the direction of Henry E. Abbey and Maurice Grau." It is the very apotheosis of stupidity—the ultima of pointless, brainless, meaningless rubbish.

This Gaiety company must not be confounded with the clever Gaiety company that played here last season. This Gaiety company is made up of Gaietyites who were shipped off here in a cargo. The Londoners were evidently so rejoiced to be relieved of them that they gave a supper and ball to celebrate their departure.

The elastic properties of the Gaiety company are only equalled by the accordion-like quality of the original Gaiety dancers. Gaiety dancers are turning up in every burlesque and variety troupe in the land. They are as puzzling as the surplus in the U. S. Treasury. If Aldrich and his cohorts would drive back really dangerous invaders they should concentrate their mighty forces on the original Gaiety dancers.

It must be confessed that in *Faust Up to Date*, the only oasis is furnished by the graceful and pretty *pas de quatre*. The text is hopelessly bad, and with the exception of E. J. Lonsen, who is an industrious if not an amusing comedian, the cast is unworthy of notice.

On the first night a crowded house watched the performance with apathy, and found more cause for mirth in the exertions of a particularly offensive *claque* than in the cast-iron efforts of the alleged comedians. Some of the girls are pretty—the majority are not. The scenery is too good for the show. Some of the music is catchy, but it is vilely sung.

On mature consideration we do not think that this Gaiety company is an altogether satisfactory substitute for Mary Anderson, whose time it is filling, or a worthy successor to Booth and Modjeska.

## PEOPLE'S.—A ROYAL PASS.

George C. Staley, who was a popular character actor in the stock companies in San Francisco, opened in his romantic drama, *A Royal Pass*, before a crowded house at the People's on Monday night. The star and the play made a favorable impression.

The main incidents of the play are said to be founded on facts which occurred in the life of an officer of the Czar's Imperial Guard during the Russo-Turkish war in 1877. The officer was unjustly exiled, and fled to Switzerland, where he lived in disguise as a guide. Subsequently he fell into the hands of the Russian authorities and was sent to Siberia, but after several years, was pardoned and given a ticket-of-leave or Royal Pass, from which the play takes its name.

During the action of the drama the main part of Mr. Staley's work is in German dia-

lect, and it compares favorably with that of the most noted comedians who introduce the broken English of the *Vaderland* in their plays. His lullabies and yodel warblings captured the house with their sweet simplicity and tender pathos. Mr. Staley's singing in the last act where the child recognizes her father, who was supposed to be dead, by his singing of a bar of the pretty lullaby brought tears to the eyes of many in the audience. Mr. Staley received an enthusiastic call at the close of the second act, and at the fall of the curtain in the third, the principals in the cast appeared before the footlights, Charles H. Mastayer, who played the heavy villain, being vigorously hissed.

The supporting company is strong and well balanced. Tony Farrell made a hit as Sam McKeever, an irrepressible American newspaper man. Jennie Leland was charming in short skirts as Hulda, an ingenuous Swiss maiden. Ethel Barrington was very satisfactory as the heroine, Vera Zottoff. Maude Midgley was capable as the Russian Countess, who was wicked enough to have figured in the pages of "Ouida." The remainder of the cast were satisfactory in their respective parts.

The piece was elaborately mounted, and the picturesque costumes of the Tyrol and of the Russian officers were faithfully reproduced. *Hands Across the Sea*, next week.

## STAR.—THE TWELVE TEMPTATIONS.

The Twelve Temptations, which during the past seventy-one weeks has met with remarkable success on the road, commenced a two-weeks' engagement at the Star Theatre last Monday evening, where a large audience had assembled for the occasion. Since last seen in this city the piece has been re-written and arranged by Charles H. Yale, who personally manages the production.

The piece was somewhat marred on Monday night owing to the unfamiliarity of the stage hands with the numerous changes of scenery, and the painfully apparent want of rehearsal on the part of the coryphees. As these faults can soon be remedied, the piece will no doubt prove a success and entertain large audiences during the holidays.

The plot—or rather fairy story—proved quite amusing, and the dazzling scenes, pretty ballets, clever acrobatic acts, with no end of pantomime thrown in, should prove a strong card to attract the children.

There are several novel features introduced in the ballets, including *The Little Lord Fauntleroy*, *Riding on Grandpa's Shoulders*, and *Live Cockatoo*. In the Ballet of Nations twenty-four countries are represented in their national costumes, including the forty-two States in the Union, presenting a very brilliant spectacle.

What seems most lacking is the scarcity of vocal music, which on Monday evening was limited to a single specialty—given by Mamie Conway—and even that turned out to be a very hackneyed selection. With a few more songs introduced and a little less pantomime, the performance would be decidedly improved.

Albert Hosmer as the Prince of Wurzburg was hardly suitable to the part, and in melodrama no doubt would be more at home. Jacques Kruger as Snoro Appropos was quite amusing, and of the ladies, Mai Estelle, Mamie Conway and Florence Ashbrook deserve special mention. The scenery, most of which was painted by Harley Merry, is very picturesque, while the costumes and stage settings left nothing to be desired.

## METROPOLITAN.—THE MASKED BALL.

Last Wednesday evening the Metropolitan Opera House presented an appearance at once brilliant and striking. It was the seventh night of the subscription, and all New York representing its wealth and intelligence, its beauty and fashion had assembled to hear for the first time in German, Verdi's opera *Ballo in Maschera*.

That this favorite of the Italian composer's works was to be included in this season's repertoire, came as an agreeable surprise to the subscribers; but as the sequel has proved, Edmund Stanton is to be congratulated on his artistic and happy innovation, having achieved so marked and signal a success. To those old-timers in matters musical who can remember *The Masked Ball* being sung here some twenty years ago in the original Italian by Brignoli and Adelaide Philipp, the ruder accents of the Teutonic tongue may have seemed less harmonious and less graceful; but to judge by the enthusiastic reception accorded the work and its interpreters by Wednesday's audience, Mr. Stanton has deserved well of *dilettante* New York.

Apart from the absurdities and anachronisms of the libretto, the score of the opera certainly contains some very remarkable and beautiful passages. The overture to the second act is particularly fine.

The honors paid to the vocalists may be said to have been divided between the baritone Reichmann and Frau Lehmann, the latter *artiste* rendering the role of Amelia exquisitely. For some inexplicable reason, however, Reichmann, who sang *Rinaldo* fell a victim several times to the *encore* nuisance,

while Frau Lehmann, who was by all odds the more enjoyable singer of the two, was spared. The tenor, Perotti, as Richard was not entirely satisfactory, his singing and acting hardly came up to the importance of the part. His higher notes, particularly, were open to criticism.

Fraulein Frank sang the part of the page very sweetly. She has a soprano voice of splendid tone and register which in becoming more mature shall procure her a high place on the operatic stage. A pretty ballet, danced to the lighter measures of one of Jules Massenet's compositions, was capitally executed by Mile. Urbanska, supported by a large and efficient corps.

## GRAND.—AFTER DARK.

The old, favorite melodrama by Dion Boucicault, *After Dark*, was presented at the Grand Opera House on Monday evening, in a slightly new garb, and was warmly received. The play has been carefully revised by W. A. Brady, and improved by the introduction of several ingenious scenic appliances, not the least among them being an immense water tank, in which a great deal of splashing is done at opportune moments by the respective members of the cast. But may we ask what that Bovey policeman is doing on the Thames embankment, and what kind of an Englishman Gordon Chumley is to address a British constable as "officer." The music-hall scene, as of yore, was very good and was much applauded. Tom, the boatman, was played by W. A. Brady, and Eliza, the heroine, by Laura Biggar.

## KOSTER AND BIAL'S.

At Koster and Bial's, Fred Solomon's musical burlesque, *Young Don Juan*, still enjoys the popularity it achieved on its first presentation. Several changes have been made in the variety features of the general entertainment. The Lennon Brothers perform some astonishingly clever acrobatic feats, and Laura Lee, an unusually pretty little vocalist, has scored a hit. Our Army and Navy is retained on the bills and winds up the performance in excellent form.

## AT OTHER HOUSES.

The Charity Ball at the Lyceum and Aunt Jack at the Madison Square are drawing crowded houses, and both attractions appear destined for a long run.

The County Fair is held nightly to prosperous box-office receipts at the Union Square Theatre.

Erminie will remain the attraction at the Casino until Jan. 6, when *The Brigands* is to be revived.

Go-Won-Go Mohawk delighted a large audience at the Third Avenue Theatre last Monday evening in her sensational drama, *The Indian Mail Carrier*. Next week *Harbor Lights* will be the attraction at this popular house.

Hallen and Hart in *Later On* are this week playing at the Windsor, and kept the large audience present on Monday night, in roars of laughter with their amusing absurdity.

There is as usual an excellent variety entertainment at Tony Pastor's establishment. There will be a matinee on Friday at which one thousand dolls will be given away.

The Christmas number of THE DRAMATIC MIRROR is at hand and like all previous efforts in a like direction it is an unqualified success in every particular. It contains between its handsome covers forty-two pages of matter that cannot fail to be of interest to the non-professional as well as the theatrical reader. The front cover has a very pretty and fanciful design in colors, depicting the figure of a dainty lady with a cherub in her arms, while the back contains portraits of Jefferson and Florence and Mrs. John Drew as they appear in *The Rivals*, with the dual scene from the play, also in colors and all very true to life. In turning its pages one finds several more full page colored plates, one containing portraits of representative American dramatists, another giving scenes from the successful play, *Aunt Jack*, another of representative American actresses, while still another pictures forth the personality of the great theatrical lawyer familiarly known as Abe Hummel. The issue is full of excellent pictorial work and its literary features are also admirable. Among the long list of contributors may be mentioned Henry E. Dixey, Minnie Madern, H. B. Conway, E. H. Sothorn, Franklin H. Sargent, Sophie Worrell Knight, Milton Nobles, Margaret Mather, Louise Paulin, Louis Aldrich, Wilson Barrett, Mlle. Rhea, Frank Mayo, Marshall F. Wilder, Sydney Cowell, Ella Wheeler Wilcox, Brewster Howard, Dion Boucicault and many others and a pretty little story by Editor Harrison Grey Fiske entitled "Our Mr. Binks." Mr. Fiske is to be heartily congratulated on the result of his labors and is to be commended for the good work he is doing for the profession. —*Albany Argus*.

## RESTING.

The following companies are idle this week: The Great Metropolitan; opens next week in Cleveland. Edward Harrigan's company; opens next week in Buffalo. Evans and Hoey's Parlor Match company. Charles T. Ellis' company. A Hole in the Ground company. Rose Coghlan company. Margaret Mather company; opens next week in Newark.

J. K. Emmet's company is resting three nights this week.

The Thomas E. Shea company is resting this week.

We have received the Christmas issue of THE NEW YORK DRAMATIC MIRROR. The illustrations are admirable, particularly those of Mrs. Louisa Drew, Jefferson and Florence, and others. We like THE MIRROR—it is fearless in its opinions, and its articles are exceedingly well written. Independent of this, it is very handsomely gotten up and printed. —*Philadelphia Item*.



## OBITUARY.

## J. CLINTON HALL.

J. Clinton Hall, the well-known actor and manager, died at his home in this city, No. 129 East Fifteenth Street, yesterday (Tuesday) of pneumonia. Mr. Hall was taken suddenly ill last Wednesday while starring at the head of his company in *Almost a Life* at the Theatre Comique, Harlem. On Sunday his wife, who was managing the Ranch to company, was summoned to his bedside, which she did not leave until his death yesterday morning.

Mr. Hall was born in Boston Nov. 3, 1840. When a lad of seventeen he enlisted in the army, serving until the close of the late war. He was seriously wounded at the battle of Ball's Bluff. At the close of the war he joined the regular army and resigned with the rank of major. Mr. Hall was a member of the Grand Army of the Republic, Dayton Lodge, Knights Templar, Knights of Pythias and the Syracuse Commandery at Rochester. He was also at one time a member of the Actors' Fund. He leaves a widow, Mrs. J. Clinton Hall, who is well known both as an actress and manageress. The funeral will be held on Thursday at the Little Church Around the Corner, the interment being at the Actors' Fund plot. The remains will be removed later to Mount Hope Cemetery where Mr. Hall's father is buried.

## AN AMPLE APOLOGY.

W. D. Mann attributes the absence of Messrs. Evans and Hoey from the recent Boston Press Club benefit to the fact that the names of these artists were placed at such a point in the programme that their appearing there would have actually prevented their giving their regular night performance. They had volunteered to give the entire second act of *A Parlor Match*, which would have consumed an hour in its performance, to say nothing of the time required for the transfer of one full set of scenery, stage properties and costumes from the Park Theatre to the Boston Theatre in time to ring the curtain up at 7:45. The committee having the benefit in charge, appreciating this fact, agreed that they should be not later than the fourth on the bill, and when Evans and Hoey and Manager Mann finally saw the programme, which made them number eight, making it practically impossible to give an evening performance, they wrote a note declining to appear and inclosed their cheque for \$50 instead.

## FAR IN THE VAN.

THE NEW YORK DRAMATIC MIRROR's new department of dramatic essays has been thus far a fountain of unadulterated interest, both from a literary and a practical point of view. It has noticeably raised the standard of periodicals devoted to the stage and helps to place THE MIRROR far in the van as an intelligent and able exponent of true dramatic art.—*The Cleveland Plain Dealer*.

## INTERESTING COMMUNICATIONS.

## IN THE RIGHT DIRECTION.

SAN FRANCISCO, Dec. 13, 1889.

To the Editor of the Dramatic Mirror:

SIR.—I have read with interest the articles written by the able contributors to THE MIRROR's "new departure."

The departure in itself appears to me to be in the right direction, and assuredly no one will question the eminent qualifications of the writers named as special contributors.

True all of these contributors, like dramatic criticisms, will reflect in a large degree the views or idiosyncrasies of the writers, and they will be entitled to consideration in proportion to the writer's manifest learning, freedom from bias and the facilities enjoyed for studying the various subjects under discussion.

If a professional critic writes upon the subject of criticism he will be more or less than human if he discusses the subject from both points of view with an utter absence of feeling or bias.

But THE MIRROR's wisdom in throwing open its columns to a general discussion and criticism of the views of its contributors, is wherein the profession at large will be most benefited. Intelligent discussion of subjects of vital interest to our art must result in broadening the mental vision of all who participate, either as writers or readers.

Let us hope that all who enter the lists may leave personal feeling behind them, and treat the subjects under discussion with befitting dignity.

Later on I may, with your approval, ask a few questions myself. Very truly yours,

MILTON NOBLES.

## AN INTERESTING BIT OF HISTORY.

DETROIT, Dec. 14, 1889.

To the Editor of the Dramatic Mirror:

SIR.—I have read your superb CHRISTMAS MIRROR with uncommon pleasure. Referring to your biographical sketch of Mr. Bronson Howard, I am able to offer a curiously interesting bit of history and correct the slightly misleading assertion, viz.: that Saratoga was the author's first play.

As a matter of fact, Bronson Howard's first play was *Pantime*, a dramatization of the first book of *Les Misérables*, which great novel continues from the *Pantime* point with the life of Cosette, *Pantime's* daughter. The play was produced at the Detroit Athenaeum in the Autumn of 1884, under the management of Mr. G. A. Hough. Augusta Page (afterward Mrs. Peter B. Sweeney) was the *Pantime*.

In February, 1885, I addressed a letter to Mr. Howard, asking him to tell me what first led him into the field of dramatic authorship? His reply was in these words:

"On reading Victor Hugo's *Les Misérables*, when about twenty-two years old, in Detroit, I became so enthusiastic about the story of *Pantime* in Book First that I dramatized it for the mere sake of seeing it on the stage. The idea of writing a play

had never entered my head before, for I had never, up to that time, had the slightest desire or thought tending toward dramatic work.

"As the story of *Pantime* is the saddest that ever was written, this is a curious Genesis, perhaps, for the professional life of one whose chief successes with the public have always been, and must always be, in comedy."

There is another and still more interesting turn to this question of Bronson Howard's first play.

He found it necessary to make an independent end to his stage story of *Pantime*—an end not needed or provided for in the novel. This involved an original scene in which the poor mother sees her daughter just before her death. In 1878 (eight years later) Mr. Howard took that original *Pantime* scene for the ending of *Lillian's Last Love*, which was produced at Hooley's in 1873 and which, as you know, subsequently became known the world round as *The Banker's Daughter*.

The Chicago production was successful, but when, in 1878, Mr. A. M. Palmer arranged to present it at the Union Square he felt that it would be better to reconstruct the piece on the lines of a happy ending. Mr. Howard accepted that judgment and made the change with the assistance of your late Mr. A. R. Casarman. This change eliminated, of course, the original scene, which led the author to write the play. So we have this curious anomaly in *The Banker's Daughter*—it was suggested by a dramatic idea that does not exist in it at all.

Cordially yours, GEORGE P. GOODALE.

## THE THÉÂTRE FRANÇAIS ORCHESTRA.

NEW YORK, Dec. 14, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Will you permit me to correct a little error made by Mr. Dion Boucault in his contribution to the CHRISTMAS MIRROR. He says: "The orchestra, is and always has been absent from the Théâtre Français."

The orchestra was only done away with under Mr. Perrin's management, about fifteen years ago. It was always a very poor orchestra; but it had existed ever since the creation of the Comédie Française in 1680. Offenbach, before being known as a composer, was conductor for about two years. The situation was given to Offenbach by Auguste Brohan, the great sous-brette, who was then *l'acte puissant*. She is now living, and Joanne Samary, the actual sous-brette of the Comédie Française, is her niece.

The name of the comedian of the Théâtre Michel, St. Petersburg, that Rhia speaks of is Vernet. He was the son of one of the greatest comedians that the French stage boasts of, Le Grand Vernet of the Théâtre des Variétés, Paris.

Respectfully yours, W. HENRI STUART.

Late of the Théâtre Michel and Paris theatres.

## THE JEW ON THE STAGE.

NEW YORK, Dec. 14, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Your disapproval of the vulgar caricature of the Jew, which the stage has adopted as its model and representative of the Hebrew, is not only just—it is imperative. No other religious creed would have submitted to the insult as nationally as they.

The "stage Jew" is a gross libel and misrepresentation of a religion. A Catholic or a Protestant is never so portrayed. True, there are disagreeable individuals who happen to be also Jews, and in many cases the repulsive traits of such an individual is the flower of Christian persecution. But are they the only vulgar and sordid individuals? Are there no such Christians?

"Let him who is without sin cast the first stone," is the injunction of an ancient Jew.

The stage in a large measure is responsible for the current bigoted idea of the Hebrew. It is but natural that the public assume the conception as presented by the stage, which personifies all human meanness by a Jew. They insensibly have it rubbed into their mental fibre by the almost constant representation of a loathsome individual labeled Jew.

The Jew is made synonymous with all that is reprehensible in man. If Judaism is responsible for the character, the duty of the stage is to point out wherein the dogmas of the creed produce the effect. The mission of the stage, as I apprehend it, is to show the possible and probable effect of a cause and not accept mere say-so as final.

They are indeed superficial critics who contend that the Jew is as legitimate a subject for ridicule as the Irish, German or Negro. One is a religion, the other a nationality.

The Jewish church has always been the friend of the stage. Can this be said of the Christian church? When Mr. Morse desired, some years ago, to give a complimentary representation of Christ in the Passion Play, the ministers of the Christian church denounced it with one voice; not that the representation was false but that the stage would profane a sacred character if it touched it.

How many Christian churches will give the last sad rites to a dead actor?

How often has the Church denounced the stage and actors as immoral and beyond the hope of salvation?

The Jewish Church cannot be cited as ever having done this, and yet the stage ridicules its friends! If this is not ungrateful, it is at least unwise.

The Jew, the Catholic, or the Protestant is unquestionably a proper subject for stage treatment, but not for misrepresentation. An inaccurate representation of any character or event is subject to condemnation. Why, then, make an exception of the Jew?

It certainly is more pleasant to shout with the crowd than to take the stand you, dear Editor, have in saying a kind word for the under dog in an unfair and unjust fight. There need be no fight. There would then be neither under dog nor unfairness.

Very respectfully, BENJ. DOBLIS.

## ENGLISH DRAMATISTS AND THEIR LITERATURE.

NEW YORK, Dec. 15, 1889.

To the Editor of the Dramatic Mirror:

SIR.—In a recent number of the *Fortnightly Review*, Mr. George Moore makes a violent attack on the dramatists of the day. He says, "No first-rate man of letters now writes for the stage."

It is unfortunate that Mr. Moore did not define exactly whom he considered the "first-rate" man, because to an ordinary mind the statement, from the point of view of fact, seems about as far removed from fact as it can be.

The Post Laureate of England is surely a "first-rate" man of letters; yet it is well known that he has not only written five plays which have been acted—*Queen Mary*, *The Gun*, *The Promise of May*, *Harold*, and *The Falcon*—but it has been stated and, as far as I can learn, it has yet to be contradicted that he is at present engaged on a play based on the story of Maid Marian and Robin Hood, which a celebrated American actress will produce.

Dr. Edmund Gosse, too, is not unknown as a contributor to the literature of the stage, and he, too,

occupies a place higher than those who are gifted with less than "second-rate literary abilities."

Were the name of Robert Browning to be added to the list, Mr. Moore would no doubt argue that though his death happened yesterday his contributions to the stage belong to the last generation. Let it be so.

The list might still be increased by the addition of such names as Herman Merivale, Westland Marston, Algernon Charles Swinburne and Alfred Austin. But names stretched out into ever so long a list would not matter much, for Mr. Moore's chief grievance against our dramatists is summed up in his question, "Which of our dramatists has written a book that could be fairly described as second rate in matter or in form?" Surely this is begging the question with a vengeance.

The duty of the dramatist is to write plays not "novels, essays or poems" and he achieves success when his plays are acted—not read; in other words the farther he gets away from the style of the novel, the poem or essay the more closely does he approach the requirements of his art and the greater his measure of success.

To say, then—were the statements true—that no dramatist has written a book that could be fairly described as "second-rate in matter or in form," proves nothing. "Shoemaker, stick to your last," has long been a maxim, and if a man's faculty leads him to the stage as the vehicle for expressing himself, why should a critic call him over the coals because he does not choose a medium which does not suit his purpose or his method.

As a matter of fact, it will be found that the laws and conditions which govern the writing of books and of plays are so different that no one man has ever achieved a great—nay, even a moderate—success in both branches of the art. Thackeray and Dickens are surely names to conjure with in the world of letters, yet what did they achieve in a dramatic way, though they certainly tried. Examples might be multiplied, but to what use? The rule will be found to work quite smoothly. Even among the names I have quoted as refuting the first part of Mr. Moore's proposition, that "no first-rate man writes for the stage," it may be asked, which portions of their work will be remembered in the future—their plays or their other writings? The question I shall leave others to answer.

Nor is this difference in the laws and conditions of two forms of the same art confined to literature. Compare, for instance, the art of the painter with that of the sculptor. Under somewhat different conditions—the materials employed—the end aimed at is exactly the same, the presentation of Truth and Beauty—Truth idealized by Beauty; Beauty sustained by Truth.

The artist selects one method or the other as the vehicle for the expression of his thought and feeling.

Would it be fair criticism to blame the painter because he has produced no first-rate work of sculpture? Yet, with the single exception of Michael Angelo, has anyone ever done so, though for ages the painter has laid aside his brushes and tried his skill with the chisel and the mallet? And painting is to sculpture, exactly what the novel, the poem or the essay, is to the drama.

RUDOLPH DE CORDOVA.

## TWO ATTRACTIONS ENOUGH.

NORTH EAST, PA., Dec. 14, 1889.

To the Editor of the Dramatic Mirror:

SIR.—My attention was called to an article in your issue of the 14th inst. in *The Usher's* column, regarding the one-night stands, which sounded the keynote of one-half the failures of local managers of theatres in small towns—that of playing more attractions than the theatre-going public can stand financially.

If the local manager will take your advice and only book one or two attractions a week, they will soon regain the confidence of the public and also of the managers of first-class companies.

This place has a population of about 3,000, and last season the theatre manager ran in "week stands." The consequence was that the public withdrew their patronage, the companies played to losing houses, and in a short time all good companies gave North East a wide berth. This season I only play one attraction a week, and I find the experiment a success, both for the house and the companies. I am also enabled to secure better people.

Give us more light on this subject.

Respectfully, W. H. SANDBORN.

## TRAVELING MANAGERS TO BLAME.

WILKESBARRE, PA., Dec. 14, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Mr. Reis, of the Oil City circuit firm, does not in the least overstate my own experience when he says of his own, "We have to book a very large number of companies simply to protect ourselves."

I was one of those who fell promptly into line with the suggestion of THE MIRROR that only two attractions a week be booked, and for a time found the plan to work well; but later, so frequent were the collapses and cancellations that it became a common thing for me to be a whole week without even one attraction. Both my exchequer and my reputation were suffering and, simply as a matter of self-defence, I resorted to the rule of booking three and four as the only certain method of making sure of two. Our city can probably stand an average of three and give them all (if they have real merit) good houses. But to secure that many I will have to book four and possibly five.

The evils of over-booking are not to be cured by anything the local managers can do, so long as agents and companies treat us as shamefully as some do. There is one agency in your city which scarcely fills more than one date out of ten negotiated through it.

Some method of protecting local managers against reckless cancellations and against agencies that send out aggregations of such shabby structure that they fall to pieces ere their routes are fairly begun, must be hit upon before local managers can be expected to confine themselves to booking only as many attractions as they intend to play.

Very respectfully, M. H. BURGUNDER.

## A CRITIC CRITICIZED.

NEW YORK, Dec. 15, 1889.

To the Editor of the Dramatic Mirror:

SIR.—After witnessing the splendid performance of *Hamlet* on Friday evening at the Fifth Avenue Theatre, it makes me indignant to read the absurd, sarcastic and untruthful report of it in the *Herald* on Saturday morning.

There is nothing in the criticism, from beginning to end, to show that the writer heard one word of the play or was within five miles of the theatre. Such a criticism as that might have been written by any one on the strength of a newspaper advertisement, or from a programme obtained from a friend after the performance. But we will suppose the writer did see the performance.

The article begins, "*Hamlet*, tragedy in six acts, by Shakespeare, according to Wilson Barrett." Any one can see what is superfluous in the above,

and it is nothing but sarcasm, unmerited and out of place. Then follows the next—and then:

"The presentation of this character by any actor of pretensions has got to be a matter of tradition and comparison. His excellences and defects are always somehow a relative matter. Is he like or unlike Booth or Irving, Forrest or Macready? Is the question, rather than whether he has any proper conception of the part, and the ability to display it?"

Now this writer very evidently did not see Mr. Barrett's performance of *Hamlet* three years ago in this city, and I was curious to see what he thought of it. We will grant the first part of the above extract, but it seemed to me that the audience was in perfect sympathy with the actor at all times, and did not withhold their applause, which they would have done had they been lost in abstract comparisons. On the other hand this writer did not seem to have the courage to say whether he thought Mr. Barrett had the proper conception or the degree of ability necessary. We wanted to see whether we agreed with him, and, if he showed sounder judgment, to correct our own. His words are mere sound and amount to nothing. We form our amateur opinions along the same lines that he points out, but we would like to compare them with professional ones. Otherwise, why read dramatic criticisms?

Who wants to be told, over and over again the sphere of rational criticism along with dry maxims and hackneyed truisms. Did the performance come up to his ideal, fall below it, or go beyond and teach him something? That is what we wanted to know. But he said none of these things, universally recognized as belonging to the province of criticism. A student of Shakespeare was not one whit enlightened by his article.

After admitting originality in the performance, he adds: "An uneven performance—the appearing at the best and receiving most applause in those scenes which are most of a comedy character and in tragic passages which he made most noisy and pronounced."

Waiving the question whether it is true or not the above is the most ragged and slipshod piece of English composition I have ever seen. Beginning with depreciation, he seems to feel that he ought to give some credit, and undertakes to say in what scenes Mr. Barrett was best, and awkwardly says he was "best in the comic and tragic passages," which I defy him to prove does not mean substantially that Mr. Barrett was best in all. He admits more than he intends. Do not tragedy and comedy embrace the extremes of human feeling? If so, and if Mr. Barrett was best in those passages, the only rational conclusion is that he was equal to all the demands of the character, for what are all feelings but variations in degrees of these two? What is pathos and humor, solemnity and gaiety, severity and liveliness, remorse and laughter, but different frets on the same strings of tragedy and comedy, the different shades of the same emotions? In an endeavor to deny what he had admitted, he adds, "which he made most noisy and pronounced," which is such a palpable falsehood that I pass it by.

Again: "There are marked faults in accent and intonation, judged by tradition." What a beggarly way of evading the subject. As if tradition was the rule to measure present achievement by. Will he please particularize and give other critics a chance to answer him?

None could have said less than what follows, but even here he unconsciously contradicts his present and former criticisms on Mr. Barrett. "It was a virile, carefully studied and consistent performance." Refer to the criticism on *Ben-My-Chree*, in the same paper, where he says—"Mr. Barrett acts as he always acts, like a careful, cultured artist."

Now, the word artist, means a great deal, and should not be used carelessly. If he is an artist, would he make *Hamlet* noisy or pronounced? Would there be marked faults in accent and intonation? Would his conception of *Hamlet* be a "mistaken one," as the critic asserts? Will this critic also explain how it could be a "consistent" and "uneven" performance at the same time? Will he also explain, how it could be "carefully studied," and that by an "artist," and yet have such faults?

This critic assumes the conception is wrong without giving a reason for his thought. Such criticisms only make the judicious grieve.

Again: "The audience was large." It was not large, showing an ungrateful public, probably due to some of his ignorant criticisms.

Not a word as to the complete reasonableness of the performance. Not a word about those lightning flashes of intelligence with which the lines were illuminated, clearing up things we never understood so well before, showing new beauties in the text and deeper appreciation all through. To me the performance was a revelation. A reason is perceived for nearly every bit of by-play employed. Cause and effect are demonstrated. It is human to the centre.

*Hamlet* steps out into the garden, and points to the sky, when he speaks of "this majestic roof fretted with golden fire." He shows a reason for his wild utterances and insults to Ophelia. He will keep up his plan of playing mad, even at the sacrifice of his love while he sees that he is being watched, for it is farthest from his intent that the King or Polonius should have an inkling of the true state of his mind. It was the first time too that that stupor of liquor from Yaghn was ever paid for.

The soliloquies "To be or not to be?" and "Oh, what a rogue!" were given in a masterly manner, and it was not mere declamation. Laertes dies on the ground, as he should, and not in a chair, as absurdly presented in another performance of *Hamlet* in this city a short time ago. These details could be multiplied over and over again showing the care and pains taken in as many instances, from the hero down to the smallest page, to act and speak naturally.

If I were disposed to criticize at all, there are two things which might be amended. The first player did not justify the succeeding soliloquy of the Prince, by doing as the lines say he does, which makes that part absurd. He did not seem to "force his soul to his whole conceit" nor was their distraction in his aspect" nor "a broken voice." It might also be suggested to Mr. Barrett that no skull that has "lain in the earth a dozen years" ever has a lower jaw attached to it.

All goes to show that the writer of the *Herald* article could not have honestly written it if he had seen the performance. His treatment of Mr. Barrett has been marked by injustice, slippancy and numberless contradictions. In fact, the criticisms on Mr. Barrett's productions only mislead those who do not go and see for themselves.

I do not believe in patriotism in art, and therefore do not uniformly applaud all American actors, and I, on the other hand, protest against prejudice which seems to have for its foundation only the fact that the victim is a foreigner.

I am not acquainted with Mr. Barrett, or with any of his company, and therefore I have no personal motive in seeming to write in his defence.

Yours truly, WILLIAM B. DAVENPORT.



## THE CONSTRUCTION OF A PLAY.

On last Friday night the Nineteenth Century Club met in the assembly rooms at the Metropolitan Opera House to listen to a discussion on "The Construction of a Play." In point of fact, there was more elucidation than contention, there being really no marked differences of opinion on the subject between the three speakers, Bronson Howard, Dion Boucicault and Brander Matthews.

Kr. Howard delivered the same lecture, with some few emendations, that he gave before the Harvard faculty and Cambridge literati in Sanders Theatre on March 26, 1886. The discourse deals with the laws of dramatic construction, chiefly as exemplified by the changes made in his own play, *The Banker's Daughter*, between the time of its experimental Chicago production in 1873 and its advent in New York five years later.

He said, among other things, that no one man knows much about the laws of dramatic construction. They bear about the same relation to human character and human sympathies as the laws of nature bear to the material universe. Not until all the mysteries of humanity have been solved can the laws of dramatic construction be codified and clearly explained. But every scientific man can tell a little about nature, and every dramatist can tell a little about dramatic truth.

Mr. Howard told how and why the *denouement* of *The Banker's Daughter* was changed from a sad to a happy one. "Lilian lives, instead of dying, in the last act," he said. "It would have made very little difference to the American nation, which she did; but it made a great deal of difference to her and also to the play, in nearly every part. My reasons for making the change were based upon one of the most important principles of the dramatic art, namely: a dramatist should deal, so far as possible, with subjects of universal interest, instead of such as appeal strongly to a part of the public only. I do not mean that he may not appeal to certain classes of people, and depend upon those classes for success; but just so far as he does that he limits the possibilities of that success."

Mr. Howard further explained that the one absolutely universal passion of the race—which underlies all other passions—is the love of the sexes. Moreover, he averred that a play must be, in one way or another, "satisfactory" to the audience. "This word," he said, "has a meaning which varies in different countries, and even in different parts of the same country; but, whatever audience you are writing for, your work must be 'satisfactory' to it. In England and America, the death of a pure woman on the stage is not 'satisfactory,' except when the play rises to the dignity of tragedy. The death, in an ordinary play, of a woman who is not pure, as in the case of 'Fron-Fron,' is perfectly satisfactory, for the reason that it is inevitable. Human nature always bows gracefully to the inevitable. The only griefs in our own lives to which we could never reconcile ourselves are those which might have been averted. The wife who has once taken the step from purity to impurity can never reinstate herself in the world of art on this side of the grave; and so an audience looks with complacent tears on the death of an erring woman."

"The art of obeying the laws of dramatic construction," continued Mr. Howard, "is merely the art of using your common sense in the study of your own and other people's emotions. If you write a play, be honest and sincere in using your common sense. A prominent lawyer once assured me that there was only one man he trembled before in the presence of a jury—not the learned man, nor the eloquent man; it was the sincere man. The public will be your jury. That public often condescends to be trifled with by mere tricksters; but, believe me, it is only a condescension, and very contemptuous. In the long run the public will judge you, and respect you, according to your artistic sincerity."

The following remarks supplemented, on this occasion, the text of Mr. Howard's lecture, as originally delivered, and they touched upon an interesting topic:

"The Nineteenth Century Club looks for a discussion, I believe, on the subject brought forward in the paper of this evening. If the word 'discussion' implies 'argument,' I fear there is nothing in the mere struggles of a dramatist in his workshop to justify that difference of opinion which is necessary to an argument. My American colleague, Mr. Brander Matthews, must feel like a man whose wife persists from day to day in saying nothing that he can object to, thereby making his home a desert and driving him to the club. As for the great Irish dramatist, this paper leaves him still wishing that some one would tread on his toes. But, with all this, I am not at all sure that a quarrel is the best way to settle a literary dispute. I have known a man, out, and make a woman's life miserable by himself as if some one was abusing him."

"I can think of only one subject of general

interest which may be called to our minds by the experiences of a dramatist trying conscientiously and with hard labor to obey 'the laws of construction' as recounted in this paper. Two brilliant American authors have argued that the day of careful construction in works of fiction has passed. If they are right, if that day has passed, the night of literary art has come; but I do not believe this to be true. On the contrary, I believe that these two gentlemen have simply closed the shutters on their own genius and are working in the dark themselves. The works they are now producing with those of a few American disciples constitute what one may call the jelly-fish school of imaginative literature; that is, one might call it the jelly-fish school, if it were not for the fact that the jelly-fish is most exquisitely and most carefully constructed. I have sought in vain for any organism in Nature so low in its constructive character that it can be taken as a figure of the artistic theories advanced by these two prominent men. I am sorry to say anything that may wound the self-respect of Mr. Howells or Mr. James, but the Deity is not one of their disciples. Shut off from nature, in seeking a comparison, I can only resort to human politics; these two writers, mild and inoffensive though they be, are the Nihilists of literary art. One of them has even tried to prove, that his chosen principles, or rather his negation of all principles, would be as valuable in the writing of a play as of a novel.

"I will step for a moment into Mr. Howells' chosen field as he has stepped into mine, and will say, that the rigid observance of constructive laws is as necessary in the true art of novel-writing as it undoubtedly is in the art of writing plays. If he and Mr. James persist in following out their own theories, they must be described simply as two very accurate writers, observing and noting down, in admirable English, the peculiarities of human nature. No one admires their work, in this direction, more than I do, it is extremely valuable; and their writings will be as useful, hereafter for careful study by literary artists, as the standard works on anatomy are to the sculptor and the painter. Let us call men, as well as things, by their right names. Mr. Howells and Mr. James are now great scientific observers, not novelists.

Another thing strikes me in connection with this subject: the praise of Ibsen, the Scandinavian dramatist, is abroad in England; and again, as so often before, mine eyes have seen the glory of the coming of the Lord in the direction of Boston. But some of the loudest worshippers of this truly great man in both countries either wilfully ignore, or else they know nothing about, his real greatness.

"Ibsen holds in his hand the terrible power, in dealing with the evils of society, which dramatic construction gives to a genius like his; he has not laid this power aside and reduced his own stage to a mere lecture platform. A man armed with a sword who should lay it down in the heat of battle and take up a wisp of straw to fight with, would be a fool. Ibsen, like his great predecessors and contemporaries in France, deals his vigorous blows at social wrongs through dramatic effects and the true dramatic relations of his characters. I know of no writer for the stage, past or present, who depends for his moral power more continuously at all points on the art of dramatic construction than Henry Ibsen does. He, himself, would be the first to smile at those who praise him as if he were a writer of moral dialogues or the self-appointed lecturer for one of those psychological panoramas which are unrolled in acts, at a theatre, or in monthly parts in a periodical.

"In conclusion: to all who argue that careful construction is unnecessary in literary art. I will say only this: it is extremely easy not to construct."

Dion Boucicault began his address by a vigorous attack upon the Zola school of naturalism, of which Ibsen, to a certain extent, is the exponent. He said that it was a mistake with regard to the drama being a photographic copy of nature. It was nothing of the kind.

"No one," continued Mr. Boucicault, "declares that Hamlet is a copy of nature, either in language, incident or character. The School for Scandal is another instance, the transcendental form of which of necessity is required upon the stage, where the whole action of importance in the play must take place within three hours.

"Nature is, of course, suggested, but it cannot be practically followed on the photographic plan, as the modern naturalist claims is necessary. If I have to make an offering of flowers and pluck a bouquet, would it not be pushing things too far to say that the collection of choice buds was quite unnatural? Where are the weeds? You plucked them out of the earth! Where is the dirt, which, according to M. Zola, should always exist there?"

"The laws of dramatic construction are clear and simple. The interest consists, not in the dialogue, nor in the development of character. A conversation, however brilliant,

is not a drama. The interest depends on the action and the gradual production of the symmetrical form. As illustrating this, let us take a block of marble. There is no interest felt in the unshewn block until a sculptor begins to chisel from it a form. When the head and shoulders appear the spectator becomes interested in the gradual production of the remainder. A drama is made—not written. It is constructed. The dialogue, which is the mere clothing, is the last and the least important thing."

Brander Matthews followed Mr. Boucicault.

"A debate in the Nineteenth Century Club," he said, "is usually a triangular duel in which the first debater pitches into the lecturer, the second debater into the first, and the lecturer into both, and thus all are satisfied. This time all three are aiming at the same target. They are all stuffed constructionists. I do not understand how any man, with any practical knowledge of the theatre, can be an advocate of what Bronson Howard calls the jelly-fish theory."

"A backbone is as necessary to a play as to a human being. The invertebrates are the lowest order of animals. Of course a play need not wear its backbone on the outside like a terrapin, but a backbone it must have. It is not the poetry or the psychology of Hamlet, but the backbone, the structure, the sequence of incident, and the relations of the characters which makes Hamlet a most effective stage play. In the dramatic sequence a straight beats a flush, always.

"Hamlet has been translated into foreign languages and the poetry left out, and it was effective on the stage. It has scored as the libretto of an Italian opera and it was effective. It might be acted in pantomime before a deaf and dumb asylum and it still would be effective. Gautier said that the skeleton of a good play was a pantomime."

"There are those who think that a literary man can write a play and that some theatrical expert can afterwards supply the construction externally, as it were; which is as much as to say that you can put in the baby's backbone after it is born."

"I agree with Mr. Boucicault in saying that the stage should not imitate nature. It should select from it and it should suggest it. A real tree has no place in a theatre, which is the realm of unreality. Children have a finer sense of dramatic fitness in this respect than some dramatists.

"A little girl had dramatized a horse out of a sofa-cushion and driven it about the playground. At last she came up to her mother and said:

"'Horsey thirsty.'"

"The mother kindly poured out a glass of water for the cushion to drink, but the little girl, with a keen appreciation of the proprieties of the situation, refused the glass, saying:

"'A puttendin' horse should drink puttendin' water.'"

Le numéro spécial de Noël du DRAMATIC MIRROR, publié par M. Harrison Grey Fiske, au No. 143 Fifth Avenue, est un petit chef-d'œuvre artistique, qui se rivalise avec les journaux de Noël publiés en Europe.—*Courrier des Etats Unis.*

## AGAIN IN TROUBLE.

Frederick S. Mordant, who, it was confidently expected had gone to parts where his unsavory reputation was unknown has turned up again in the metropolis, and is now in the Tombs on a charge of obtaining money under false pretenses.

Mordant's photograph adorns the Rogues' Gallery and is numbered 1,614. He first appeared in the theatrical field, eight or nine years ago, when although he had abundant opportunity for building up a reputable business he chose instead to swindle the theatrical aspirants who came to him. The result was that he served a three years' term in the New York State Prison. When his term expired he came to this city and started a Managers' Agency in the Gilbey Building. To this he added the agency for a lithographic establishment. His disreputable conduct in connection with the company that went out to tour in Fanny Aymar Matthews' play from which that lady claims *The Wife* was taken, will not soon be forgotten. He was charged with defrauding Sybil Johnstone out of several hundred dollars at this time, and signed papers by which he was to pay back that actress her money in instalments. Before he had done so, however, he left the city, and the latest story about him is that in Boston he opened an office at No. 7 Exchange Place as F. S. Mordant & Co., investment bankers. Numerous creditors in the Hub now mourn his absence.

The little escapade for which Mr. Mordant, whose real name is Maurice A. Schwab, is now languishing behind the bars, occurred on Monday of last week, when he entered the office of Hubbard, Price & Co., Room C. of the Cotton Exchange, and said that he had just arrived from Boston. He stated that he had a number of friends who wished to purchase land that the firm advertised for sale in Norfolk, Va. The sum of \$90 was given him for expenses, but his representations being found to be false, he was speedily lodged in the city prison.

## GOSSIP OF THE TOWN.

E. E. Rice has been commissioned by John Stetson to organize two companies for the presentation of the Gondoliers, Gilbert and Sullivan's new operetta, for which Stetson has all the rights for this country East of Pittsburg, exclusive of New York city.

The Christmas number of THE DRAMATIC MIRROR is especially notable for its illustrations—many of them portraits. The general average of excellence is high, one or two of the smaller bits are really exquisite; but there are several cuts included which are distinctly below the mark. The color-printing is very well done, and the portraits of Mr. Jefferson, Mr. Florence and Mrs. Drew in *The Rivals*, on the last page of the cover, are satisfactory in every way. The contents of the number are more varied than usual, and the names of the contributors embrace many dramatists, actors and critics of eminence. Mr. Fiske's own clever story, "Our Mr. Binks," is perhaps the most notable of all. It is well written, interesting and quaint, abounds in humor and in its pathos. Nothing else in all this brilliant number has interested us quite so much.—*Boston Post.*

Mrs. LOUISE GOUGE, wife of George R. Gouge, the business manager of the Criterion Theatre, Brooklyn, died on Friday last of heart failure. The funeral took place on Monday, the interment being at Falmouth, Maine.

Everybody should have a copy of the Christmas number of THE NEW YORK DRAMATIC MIRROR. It contains forty-four pages of illustrations and reading matter, and typographically it is one of the prettiest publications of the kind, foreign or domestic, to be found on any newsdealer's stand.—*New York, N. Y., Daily Journal.*

A MATINEE performance for the benefit of the Christmas Tree Fund of the *Evening World* will be given at the Union Square Theatre on Friday afternoon. The play to be presented is a drama by Townsend Allen, entitled *Elsie*, in which both professionals and amateurs will appear.

A wonderful magazine of wit, pathos and old theatrical lore is the Christmas number of THE NEW YORK DRAMATIC MIRROR. It is profusely illustrated and brilliantly covered.—*Pittsburg Dispatch.*

JOHN C. RICE, of My Aunt Bridget company, was married to Sallie Cohen, of The Fakir company, in Baltimore on the 10th inst. The newly-wedded couple received their friends at the Hotel Rennet during the week.

The Christmas number of THE DRAMATIC MIRROR is, as usual, among the handsomest and most interesting of the holiday publications. It is certainly representative of the class which it most nearly affects, since nearly every actor and actress of note, besides a great number of dramatic writers, critics, artists, journalists and literary people, have some sort of contribution. The illustrations are profuse and artistic, with enough of the humorous thrown in to lighten the whole. The frontispiece is a beautiful lithograph representing a New Year cupid arriving in the arms of Beauty, smiling the compliments of a joyous season. The good features are too numerous to specify in detail.—*Louisville Commercial.*

It is reported that after the Shenandoah engagement, which has been renewed to Feb. 2, Messrs. Proctor and Turner will produce a new play on their own account at the Twenty-third Street Theatre.

The Christmas edition of THE DRAMATIC MIRROR is typographically one of the finest holiday numbers ever issued. Its covers are handsomely done in colors, and are ornamented with pictures of Jefferson, Florence, and Mrs. Drew in costume. There are some thirty odd pages of short sketches by stage people, and it is handsomely illustrated with portraits and costumes. Among the portraits are those of Mrs. Berian Gibbs, Charlotte Tittell, Edna Carey, Kate Forsyth, Wilson Barrett, Rosalie Benson, H. C. De Mille, A. C. Gunter, Henry Guy Carlton, Bronson Howard, David Belasco, Lillian Miska, Alva Hummel, and the quaintest picture ever conceived of everybody's friend, Marshall P. Wilder.—*The Press, New York.*

DANIEL FROHMAN, David Belasco and the Prince and Pauper company leave this city on Friday for Philadelphia, where the new play is to be presented on Monday night at the New Park Theatre for a month's run.

The Christmas number of THE MIRROR is one of the finest holiday periodicals ever issued in this country.—*Boston Herald.*

DOT KINGSLEY HUNTINGTON has been engaged for the role of Mabel, in Captain Swift, which was originally played in the Madison Square production by Annie Russell.

The Christmas number of THE DRAMATIC MIRROR is another illustration of the progressiveness of its editor, Harrison Grey Fiske. Not content with publishing the handsomest dramatic annual ever issued in this country, last Christmas, he must needs get out a more elaborate and artistic number this year. The illustrations by Matt Morgan and other distinguished artists are in excellent taste, and the contributions embrace poems, stories and sketches from the most notable actors and actresses on the American stage. The literary quality of the text is of a high order, and reflects great credit on the theatrical guild.—*The Morning Journal.*

DURING a fire in a boarding house in New Orleans, Frederick G. Rust, manager of the Nellie McHenry company, in attempting to leap from a second-story window, fell to the pavement below, fracturing an arm and a leg and sustaining internal injuries. At this writing Mr. Rust's injuries were thought to be fatal. Charles Shackford, the leading man of the company, was burned about the face, body and hands. The remainder of the company who were stopping in this ill-starred house escaped, but their baggage and personal effects were lost.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the most attractive publications of the kind issued this year. Its colored cover is an artistic piece of work, giving on the back the chief characters in *The Rivals*. The like scenes and other illustrations are of a high order of excellence, and altogether this is the most beautifully gotten up number of a dramatic weekly that has ever been published. To enumerate the writers is impossible here. They are very numerous, and include Mr. Sothern, Mr. Wilson Barrett, Mr. Diney, Miss Madigan, Mr. Wesley Simon, etc., and the editor, Mr. Harrison Grey Fiske, writes a story. It is a remarkably able and interesting number.—*The Mail and Express.*

REHEARSALS of the re-organized Corsair company began on Monday, and the season is to open on Christmas Day in the East. Medora is to be played by Lila Blaw, while the role of Conrad will be taken by Sadie Stevens, a bright young actress who is rapidly rising in her profession. The company comprises Charles Hagan, Charles Udell, James Reynolds, Ed. Tarr, Ben Miles, Frank Gibbons, Charles Barrett, Frank Anderson, George Horst, Julia Senac, Estelle Clinton and a chorus of thirty voices.

The Christmas MIRROR is truly "a thing of beauty and a joy forever."—*Brooklyn Times.*



## THE HANDGLASS.

THE latest juvenile prodigy is a New York lad who plays operatic airs upon a blade of grass. He looks just as unhappy as do other boys who are yet lingering in the lap of knickerbockers, and is said to draw the rich and juicy salary of \$250 per week.

† † †

HARRIET BEECHER STOWE says that "everything that ought to happen is going to happen," yet the theatrical stars throughout the country will insist on having bad, bold advance agents go ahead of them and tell large and impressive lies about the coming attraction.

† † †

A CHESTNUT.  
How dear to our hearts are the jokes of our childhood,  
When opera comic recalls them to view,  
The side-splitting stories we heard at the circus,  
And all the old gags of our infancy knew!  
Those moss-covered chestnuts,  
Those gray-whiskered chestnuts,  
Those bald-headed chestnuts our infancy knew!

And now, as we hear, with our eyes tear-bedimmed,  
The funny man's mummified, hair-raising pun,  
We greet it with smiles, as a friend, not a stranger,  
And laugh loud and long at his old-fashioned fun.  
Those worm-eaten chestnuts,  
Those grizzled old chestnuts,  
Those old-fashioned chestnuts that used to be fun!

† † †

SARA BERNHARDT has been waited upon by a committee of French matrons who have asked the actress to appear in some proper play that they may bring their daughters to, and Sara has consented. It is rough on the girls, though.

† † †

BARNUM has been put on record as saying that "Noah's Ark wasn't a bad show in its way, but you see there wasn't any competition."

† † †

An English paper says that the poem—

Boy, gun,  
Joy, fun;  
Gun bust,  
Boy dust.

is being recited by a well-known actor, who renders it with extraordinary power and feeling, the rapture of the child with its new toy, the explosion of the weapon, and the final tragedy being reproduced with a marvellous fidelity to nature. The pathos conveyed in the delivery of the closing scene can not easily be forgotten by those who are privileged to be its auditors.

† † †

A FRAGMENT.  
When the good old jokes are failing,  
And the minstrel all get "queer,"  
When the end men's tales are piling  
In the yellow leaf and sear—  
That is the time for disappearing;  
Take a header and down you go,  
And when the sky above is clearing  
Bob up serenely from below.

† † †

A MANAGER of a company, which shall be nameless, has had a little falling out with his leading lady in Elmira. There has been "lots of trouble on the old man's mind" for some time, and in summing up his grievances he says:

"I can understand now how it is that men commit murder when under the influence of passion. During one scene, Miss Blank would play her part looking at my feet, and, of course, spoiling the play."

It is humbly presumed that the manager's feet were already spoiled, otherwise this prolonged gaze would have been more flattering. The Gaiety dancers, for instance, are highly delighted at the respectful attention accorded their feet by the first-rowites at the Broadway.

† † †

HERE is the latest thrilling fact evolved by the Great American Paragrapher "Henry Guy Carleton is something of a naturalist. He has several pet frogs which he has taught many interesting tricks." Next!

† † †

THE irrepressible epidemic dramatic editor of the Brooklyn Eagle says that Sarasate wears hair-pins in his back hair.

† † †

A CHIEF contemporary tells us that Marion Manola rides in a victoria every day, behind two horses. There is nothing very wonderful about that. If she rode in a victoria before two horses, there might be some cause for comment, but as the item stands we fail to catch the idea.

† † †

THE New York Sun rarely unbends from the Eiffel tower tone which pervades its columns, and the weather predictions are admittedly the only joke in the paper. The Man who Writes the Headings got in a little fine work last week, however, when he said:

WHY, WHITE EAGLE, HOW WROTH OF YOU!

Bright Eyes, an alleged Indian girl, had William Carr, a colored man, who appears on the bills as "White Eagle" in an East Side museum, arraigned in the Essex Market Police Court yesterday for knocking out three of her teeth. White Eagle was held for trial.

† † †

A NEAT touch to the new opera, The Gondoliers, is a scene where the King's foster-mother, being compelled to wait fifteen min-

utes for the inquisitor in the torture chamber, is supplied with the illustrated papers in order that the time may not hang heavily. At the Savoy presentation *Punch* was used, and the Americans in the audience did not appreciate the humor of the situation, but thought the torturers were letting her down easy to the more severe punishments.

## LONDON NEWS AND GOSSIP.

LONDON, Dec. 6.

My principal task this week will be to give you some account of productions which are either American in themselves, or are concerned with Americans as to their production. American plays, players, managers, and manageresses always possess a good deal of interest for me, and American theatrical history is to me almost the same as that of my own small native land—meaning good, old England. Therefore, it is not without regret, that I have to announce in this my present epistle several matters which if not exactly failures are—as the comic song says—jolly near it.

• • •

The first piece of which I have to treat was, indeed, an unmitigated frost. This was the American, military, five-act drama called *The Spy*, with which George Turner daringly reopened the unfortunate Novelty last Saturday night. It would take, perhaps, the strongest play, represented by the finest company, and backed up by all sorts of other advantages, to bring good fortune to this long ill-starred house. Instead of which, as the judge says, *The Spy* is, perhaps, the most inveterate concoction ever seen—even at the Novelty Theatre. Its continuance on our stage would but bring disgrace upon our native authors, and therefore it were kinder to say no more upon the subject.

• • •

The Princess (which is American in so far as it is ruled to some extent by Grace Hawthorne and W. W. "H." Kelly) was reopened last Saturday night p. u. a so-called syndicate, the nominal head of which is one A. H. Chamberlyn, ex-acting manager and present theatrical printer of the Strand. The piece chosen for the reopening was *The Gold Craze*, a drama written by that generally able actor-author, Brandon Thomas. Your native humorist's warning, as to never prophesying unless you know, has perhaps never received fuller endorsement than in the case of *The Gold Craze*. For some weeks people who know, you know, have been going about declaring that *The Gold Craze* would be found to supply a long-felt want in the way of melodrama and that nothing more powerful, more pathetic, more enticing, or more exciting had been seen upon any stage for many a year. From time to time mysterious paragraphs cropped up in the public prints and stated that Miss Amy Roselle who had been engaged for the leading part in *The Gold Craze* had been heard to declare that never in the whole course of her experience had she met with such a strong or emotional character as the character in question. Other mysterious paragraphs appeared as to law suits to be brought by certain so-called notabilities who fancied themselves libeled in the *dramatis personæ*. In short, *The Gold Craze* was boomed extensively all around, and whether in spite of all this, or because of it, this much-vaunted melodrama was on the first night received with considerable derision, and not undeservedly, notwithstanding that its cast included such strong favorites as "handsome Jack Barnes," the not altogether handsome Robert Pateman, Fanny Brough, who could almost get humor out of a broomstick, and Amy Roselle, aforesaid. So, no more of that.

• • •

Another failure of the week was a so-called comic opera entitled *Gretna Green*, represented at the Comedy, on Wednesday afternoon by Richard Temple, late of the Savoy, Leonora Braham, ditto, and a pretty strong company of opera folk. This was written by T. Murray Ford, and composed by John Storer, Mus. Doc., who some time ago showed considerable promise in a two-act opera called *The Punch Bowl*. Their latest venture was irritating in the extreme, and in its present state is of no value whatever. So let that pass.

• • •

On Thursday afternoon, the American version of East Lynne was put on at a matinee at Terry's, in order to present Miss Beatrice Stafford (who was said to have won a large amount of South American honors) as Lady Isabel and Madame Vine. Now the said version of this Mrs. Henry Wood's not always affecting story is no worse, at any rate, than the innumerable English versions which have from time to time been showered upon us. But the performance, as a whole, was of such poor calibre that the play seemed very, very bad, indeed. The one bright moment of the afternoon was the introduction—or shall I say the lugging-in? Yes, I will—the lugging in of a song for Little Willie, who was represented by a little girl named Dorothy

Hanbury—apparently about nine years old. Little Dorothy is not (as yet) much of an actress, but she sang a plaintive but soothing somewhat "bathetic" ballad with such real feeling and sympathetic earnestness as to arouse the enthusiasm of the audience. Outside of this, our only comfort was found in the humor of the stage manager, who, for the first scene—which was supposed to represent a rustic landscape, with Richard Hare's old English home in one corner thereof—had given us a river-piece backcloth—and an Indian river at that—the Houghly or Ganges or something, with the mosques and minarets of a big town on the right bank. It had a very happy effect. And so—I pass East Lynne.

• • •

On Thursday night at the Opera Comique, yet another of your numerous variety turners made her London debut—Louise Litta, to wit. This young lady has for some months been traveling round the English provinces with a Bret Harte-y play called *Chispa*. But the piece in which she appeared last night was a quite-English-you-know comedy called *Madcap Midge*, written expressly for her by C. S. Fawcett, a clever and prominent member of Willie Edouin's Our Flat company at the Strand. Young Fawcett has ere now written some nice little plays, but his latest effort is not likely to succeed. It is, in some respects, far superior to some of the variety dramas which have been brought from your shores. Especially is it so in its first act. But as a whole it cannot be commended, and Miss Litta, who seems to me to be more at home in pathetic rather than in humorous business, may be advised to make a speedy trial of the herein before-mentioned *Chispa*. One of Miss Litta's greatest hits was made in her playing two banjos at once while swinging them, pendulum fashion. Then, as the topical song says, there is nothing very wonderful in that, and so I think it only fair to reserve criticism upon her acting abilities until she appears in some more promising character.

• • •

Some weeks ago, I told you that Samuel French, in conjunction with Sampson Low, was bringing an edition out of the principal plays of T. W. Robertson. This has now appeared in two handsome volumes containing sixteen plays—with capital portraits and an elaborate memoir of the author, written by the author's son—Young Tom. The book is gotten up well and forms an interesting souvenir of the dramatist.

GAWAIN.

## ACTORS AS LITERARY FOLK.

Albany Times.

One never realizes what a literary set the dramatic profession is, till he gets a copy of the Christmas *DRAMATIC MIRROR*. As a rule, it is rather more than can be expected of the ordinary theatrical personage that he or she should answer a polite note on a personal matter, to say nothing of writing for publication. There are exceptions, of course. Fanny Davenport has a pen of her own. Lawrence Barrett has written a book. Harry Edwards is of a distinctly literary as well as entomological turn of mind. Edwin Booth has written at least two thoughtful and well-considered essays, one upon his own father, and one upon Edmund Kean. James E. Murdoch wrote his own reminiscences, and Joe Jefferson is doing the same, in a manner almost as delightful as in the way in which he acts Bob Acres. But it is only on the time which "comes but once a year" that the whole profession are apparently seized with a mania to "appear," not only on the stage, but in print; and this is, perhaps, accounted for by the fact that in the Christmas number of the *DRAMATIC MIRROR* they find such a superb medium in which to convey their thoughts and fancies. And every year it improves upon itself and this year, with its modest and tasteful cover it is best of all. The engraving and the lithography not only advance with the progress of the arts, but they increase in quantity, and *The Mirror* reflects the intellectual faces of American playwrights as well as the beautiful features of American actresses.

Mr. Harrison Grey Fiske, editor and sole proprietor, has marshalled his forces admirably, and to the best advantage. This is not all by half. The names here given are selected at random. They only go to show that the stage which owes so much to the newspaper can sometimes pay back in its own coin, and it isn't a very wild assertion to make here and now, that the actors of the country as a whole, can write very much better than the newspaper writers can act.

The New York Press Club held its regular monthly "smoking concert" last Wednesday evening. The programme of the evening was interpreted by Herr Andre, late of the American Opera company, Walter Pelham, C. W. T. Catlin and J. R. McCoy, humorists, J. Burton, pianist, Billy Fay, of Barry and Charles Danby. The guests were numerous, and a very pleasant evening was enjoyed.

## GLEANINGS.

FRANK MCKEE, manager of The Exiles, is to be again associated in the management of Hoyt's farce-comedies next season.

EVANS AND HOBY and The Parker Match make their first appearance in this city, this season, at the Grand Opera House on Jan. 6.

J. CHARLES DAVIS left this city last week for San Francisco in advance of the Emma Juch Opera company.

SEVERAL new musical numbers are to be added to The Seven Ages at The Standard next week.

WALTER L. BAILEY, son of Mrs. E. Llewellyn and brother of Annie and Ella Bailey, well known professionals, died at Houston, Tex., recently.

HELEN TRACY has been engaged for the Webster-Brady She company, replacing Marie Rene, who joins the After Dark company.

JOHN A. RUDOLPH, of the Buffalo Courier Lithograph company, reports that he has just closed a contract for all the big lithograph work of Forepaugh's aggregations next year.

THE new Opera House at Pomeroy, O., was opened on the 5th instant by Lizzie Evans in *The Buckeye*. The receipts were \$714.75.

THE IRISH CORONAL, a military comedy by the late Elliot Barnes, has recently been secured by a prominent manager, and will probably be produced at a city theatre in the near future.

THE California Fauntleroy company closed their Pacific Coast tour at Colorado Springs Dec. 7, and have gone on the Southern circuit, where they are booked up to the middle of April.

A FAIR REBEL, a military comedy-drama by Harry P. Mawson, will have its premier to-morrow (Thursday) afternoon at the Star Theatre, under the management of Edward R. Mawson.

JOHN HAVLIN, on Monday last, bought John Robb's interest of \$12,000 in Pope's Theatre, St. Louis. The lease has been extended six years. Manager Hagan will share in the business hereafter.

MANAGER WILL J. DAVIS wires that Louis James opened at the Haymarket, Chicago, on Sunday night in *Othello*, to one of the largest audiences that ever gathered in that house. Mr. James was enthusiastically received, and had four recalls at the close of the third act.

HARRY HARWOOD, James Barrows, Alice Haines, Frank Dayton, and R. A. Roberts have renewed their engagements with Shandora for next season, signing for the extended season of fifty-four weeks that the organization will have.

THE Law and Order League of Charleston, S. C., is evidently busily intent on purifying the morals of its citizens. F. L. O'Neil, the manager of the Grand Opera House in that city, has been arrested for putting out the regulation Evangeline company posters.

IT is said that the promoters of Buffalo Bill's Wild West Show, which is now in Paris, are clamoring for their money. They expected to realize 30 per cent. and the capital they invested in the enterprise, but despite the fact that the show is reported to have played to big business, they have only received 30 per cent. of the original investment.

FLORENCE ETHEL, who has been ill at Aspen, Col., with scarlet fever, has sufficiently recovered to rejoin the Fauntleroy company at New Orleans and resume the titular role. Little Georgie Cooper, the youngest of all the Fauntleroy's, played at every performance for two weeks, during the illness of her associate in the part, Florence Ethel.

MONROE AND RICE, of the My Aunt Bridget company, have engaged two new artists, Kate Davis and Brownie Wells. Miss Wells will introduce a new *Directoire* sketch brought over recently from London. Robert B. Monroe writes that at a recent representation Tomaso Salvini was present, and the following day sent an autograph letter expressing his pleasure at the performance, and thanking the artists for a moral trophy with which he had been presented.

EDGEMOND A. McDOWELL writes that there has never been such a successful season, both from a monetary and artistic standpoint, in Halifax as that which his company has experienced. Mr. McDowell has just concluded arrangements with the resident manager, Mr. Clarke, to continue the season indefinitely. Mrs. McDowell (Fanny Reeves) will open in Halifax on the 23d instant in *School for Scandal*, with Ferd Hight and Ernest Sterner added to the company.

THE Chicago *Inter-Ocean*, with characteristic Western enterprise, has just issued an elaborate supplement containing an exhaustive description of the Auditorium, the great opera house which was opened last week in Chicago. The artistic features are quite as elaborate as the literary portion of the supplement, comprising in addition to interior and exterior views of the Auditorium, pictorial sketches of the great opera houses of Europe. One whole page is devoted to a composite design of the principal theatres of Chicago. Altogether the supplement is well worth preserving.

ALBERT W. BELL, whose numerous compositions and operatic arrangements have made his name a household word in musical circles, has just brought out a choice collection of piano pieces called "The Modern Pianist." These pieces have been carefully selected from standard composers of the day. Apart from the advantages of practical fingering and judicious revision, the publication is enhanced in value by the fact that it embodies many

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## DRIFTING.

Standing there on the water's brink, fair and tall and beautiful. Is she a vision—is she a lovely thought breathed out into the stillness of the night, a visible form with no tangible substance? The water touches her bare white feet and ripples, ripples a ceaseless caress, bathing them gently, lovingly, lingeringly. The soft sea breeze fans the golden hair back from her temples. Overhead the stars shine faintly; the moon is out eclipsing their light and filling the heavens with her own fair radiance. She stands so still, so white on the white sand, her soft drapery clinging close to her supple limbs, her uncovered head raised to catch the kiss of the Summer wind, and she gazes out with parted lips and dreamy eyes, out, out to the far horizon, over the broad, silvery road that the moon has cast on the black, still water. Where does it lead to, that path of light, that stretches so far, ever widening as it goes? She puts one foot on the sparkling ripples and feels it borne up as a thing of air. With a smile she lifts the other, and there she stands, a spirit of the night on a ray of the moon.

One glance back at the quiet shore, then she looks to the shimmering, wavering light; she breathes a sigh—of longing or fear?—and drawn as by some potent charm, softly, swiftly, silently, out on the mystic path she glides, over the water's restless depths. On, on—there far off it looks so wide, while ever at her feet it still is so narrow. When she reaches that broad field of shining silver what wondrous things will she find in its midst?

The night grows chill and the way is long. On each side of that beautiful path it is dark; she cannot see into the great blackness around her. What if she made a false step over the edge of her bridge of light? She shuddered and hurried on, scarce touching the water as she flew but, fixing her eyes again on the moon, she laughed softly and the fear sped away and left her happy in the drowsy caress of the midnight breeze. The moon sinks lower; lighter and faster dance her joyous steps. Surely she will soon reach that glowing field of radiance; for see, the moon is dipping from the high heavens to meet her. The quick blood flowed throbbing through her veins, her cheek grew warm in fresh delight. A star shot out from its track in the sky. In what immensities of space was it lost? She looked ahead nor again glanced at the blackness on either hand. But what was that? What did it mean? She stopped. No, it was not possible. For an instant it had seemed as though her glistening path had slipped from under her very feet, leaving naught but those dark, cruel waters beneath her. O, God! there once more. It was true—the light shrank from before her and—O, horror! was she sinking? Ah! it danced back and she was safe. But if it should go again? She trembled with terror; she would not stay there alone any longer; she would return to the shore she had come from and leave unsought the glory and the beauty of that distant realm of wonder—anything to be safe from those terrible waters that seemed hungry to swallow her in their dread abyss. She turned. The coldness of ice struck to her heart. No shore was in sight, no pathway behind her, but only a vast impassable stretch of moving water, dark and awful. She looked up to the moon; the silvery ripples danced again her feet, then again sprang away as before. Back they came once more and she set out to run with the agony of dismay lending speed to her steps. Onward, onward, there was no returning now; only onward, onward, ever faster that the false support of the flickering path might not elude her and leave her to perish alone in the dark. No time for thought, for regret; the joy had gone from her fair young face, it was haggard and strained and pale. The moon sank lower. Ah! the light drew off again—then with a flash as of mockery it shone suddenly a few inches before her then ebbed far away—still further—it was gone!

A wild cry stirred the stillness. With the night around her and the measureless fathoms of ocean below, the light came out and death in the billows, she stands, her soul stricken dumb with its horror and pain, and slowly her feet sink as though dragged down by some monster beneath. She holds out her hands, they clutch but the air; she turns to the shore, it is far from her now; she calls for one faint ray from the false guide that had lured her and the waters open their arms and say, "Come."

A gurgling, a tumbling over their surface, and then they are still.

Outside the wind was howling. He sat before his fire staring at the leaping flames, but he did not see them. Was it a dream? Was it an allegory of a vanished hope? Was it his soul's truth that, drifting on, had followed a false beacon to come to such a terrible end as this? Drowned in an ocean of sin and wrong.

CORA MAYNARD.

## PROFESSIONAL DOINGS.

ROBERT FRANK has gone to Pittsburg to produce a play in that city.

LEONARD JORDAN has left the Zig-Zag company and is at liberty.

MRS. SULLY has joined the Streets of New York company.

MANAGER DANIEL FROHMAN has arranged to play Our Flat in Washington next week, and in Baltimore the week after.

FRANK LANDER of Rose Coghlan's company, is reported to have made a hit in Philadelphia.

GRACE HILTON has been engaged for the Only A Farmer's Daughter company, replacing Adelaide Cherie.

BRANCH O'BRIEN left this city last (Tuesday) night in advance of Marie Hubert Frohman.

LILLIAN RUMBLE is reported to have perfected arrangements to appear in English opera next season for a tour of six weeks, under James W. Mortimer's management.

The foundations of Jacobs' New Alhambra Theatre, Chicago, which is to be opened next August, have just been laid.

THE KENDALS are reported to be duplicating their brilliant New York success in Boston. They will open in Montreal next week.

THE CHARITY BALL continues to draw large audiences to the Lyceum Theatre. There will be extra matinees on both Christmas and New Year's Days.

EDWARD FLETCHER, of the Broadway Theatre box-office, who has been very ill the past few weeks with a severe cold, is reported to be rapidly recovering.

W. H. BURROUGHS has been engaged for the special production of Maid Marian to be given in Washington on Jan. 9. Rehearsals begin to-morrow (Thursday).

THE QUEEN OF HEARTS is the title of a new spectacular production, a company for which is now being organized by a Mr. Prescott. Gustave Frohman has been engaged to secure dates.

On the strength of her previous engagement at Orange, N. J., Marie Hubert Frohman has been offered a large certainty, and will play a return date at East Orange on Jan. 10.

THE members of the Pan American Congress attended the performance of Erminie at the Casino on Monday night in a body. Hand-some heavy cardboard programmes in Spanish were printed for their especial benefit.

J. A. SOLOMON has severed his connection with the Cora Van Tassel company, owing to non-payment of salary due. He has joined Fisher's Cold Day company at Tiffin, Ohio, as business manager.

LITTLE Miss Williams, the tot who plays the part of Albertus Van Loo's grand on in The Seven Ages, has made quite a hit at the Standard Theatre. She is the daughter of the property man of the house, Alfred Williams.

ALL the stars make their first New York appearance in C. L. Ritzmann's windows. He had Mansfield as Richard and the Gaiety for de quatre on exhibition, in photographic form, several days before the originals could be inspected.

A BENEFIT for the Evening World Christmas Tree Fund will be given at Jacobs' Third Avenue Theatre on Friday afternoon, at which a number of stage children will assist. "Aunt Louisa" Eldridge will have charge of the flower stands.

THE statement that Gilbert and Sullivan's new opera, The Gondoliers, is to be done at the Park Theatre, by D'Oyly Carte, was apparently unfounded. A. M. Palmer has secured the rights of production in this city, and will present the piece on Jan. 3 at a leading theatre.

IRENE VERONA, the English actress, has been engaged for the pantomime season at Her Majesty's Theatre, London. She will be disengaged about the latter part of February, and open to American offers. Miss Verona hopes to make this country permanently her home.

A MATINEE will be given at the Union Square Theatre on Friday next in aid of a Christmas tree fund for the children of the poor. The programme promises to be very interesting, and includes a domestic drama in five acts entitled Elsie, and a recitation by Miss Elita Proctor Otis.

LAWRENCE BARRETT's throat was successfully operated upon on Monday last in Boston, and his doctor believes that he will be able to resume his professional duties after he has taken a long rest. The four weeks beginning Jan. 20, which he has canceled at the Broadway Theatre, have not yet been taken.

PERCIVAL T. GARDNER, manager of the Academy of Music, Toronto, arrived in this city yesterday (Tuesday) and will remain here for some time, for the purpose of filling some open dates that he has. Some of the best attractions have been booked for this house. Mr. Gardner is stopping at the Coleman House.

ARRANGEMENTS have been made by Manager Harry Williams by which the little actress, Kate Emmet, will be seen in her play, The Wags of New York, in the West, continuing her tour to San Francisco. She will go through by way of the Southern Pacific Railroad, returning by way of the Northern.

DOCKSTADER's minstrel hall closed its doors last Friday, owing to the meagre patronage accorded to the entertainment, and the minstrels have disbanded for good. Mr. Dockstadter has not yet made his appearance in this city, though he has signified his intention to do so when he can meet his indebtedness.

KARL FORNER, the veteran basso, died in San Francisco on Sunday last. He was born in Germany and was seventy-nine years of age. He came to the United States in 1853, appearing first in New York in Robert Le Diable. Possessed of a voice of remarkable strength and purity, he met with great success for a few seasons, and then, having lost his voice, he taught music on the Pacific Coast, up to the time of his death.

LOUISE LITTA made her debut before a London audience at the Opera Comique in Madcap Midge a few weeks ago, and, according to all the London papers received, she made a phenomenal success. She is described as "sprightly and vivacious," besides possessing much emotional power. A run is assured.

LAST Thursday afternoon a meeting of the Ladies' Committee on the Festival for children of the stage was held in Tammany Hall, and was attended by "Aunt" Louisa Eldridge, Mrs. Tony Pastor, Kate Forsyth, Nellie Ellis, Mrs. General Ferraro, Elaine Willis, Mrs. George Stoddard, Cora Timney, Edith Widmore, Mrs. Nell Burgess and others. It was decided that there should be a huge Christmas tree, to be followed by a supper and performance by the children in Tammany Hall and Tony Pastor's Theatre on Sunday evening, Dec. 29. Letters from Lotta, containing a cheque for \$100, John Hoey, with cheque for \$50, and others were read, after which the meeting adjourned.

NOW READY.

# The Christmas Number

## OF THE

# DRAMATIC MIRROR.

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## CORRESPONDENCE.

## PHILADELPHIA.

There were but few novelties presented last week and consequently there was a marked decrease in business.

The most successful engagement of the week was that of Julia Marlowe at the Broad Street Theatre. She appeared in *As You Like It*, *Twelfth Night* and *Pyramion and Thisbe*. She played nights to large audiences. Miss Marlowe remains another week.

William Terrie and Miss Millward appeared at the Chestnut Street Opera House in *Rogers La Honte*, but played to satisfactory business. Nor was this fate deserved. It is true that the play is exceedingly gloomy, but it is in many respects of good construction; it affords some excellent opportunities for acting and to this extent it is interesting and worthy of study. The great and inexcusable fault is that the playwright has taken the audience too early into his confidence. Almost everyone upon the stage is either tortured by doubt or plunged into anguish by unjust suspicion or seeming guilty knowledge, but all the while the audience sits serene, rendered unsympathetic by reason of thorough information, and by the certainty of the happy climax.

Mr. Terrie made a very favorable impression. He proved to be a very manly sort of actor, whose efforts were guided by intelligence and governed by discrimination. His dual roles were well contrasted, and in neither did he transcend the limits of faithful and life-like portraiture. As Roger Larouque he was dignified, yet tender and firm without vehemence. As Luversan he displayed that alternating *sang froid* and impetuosity which affords us the most interesting type of stage villain. The play afforded Miss Millward but limited opportunities and showed her in a most thankless role, but she proved effective and added strength to all of the scenes in which she appeared. To Mr. Robert Tabor, who assumed the role of Lucien De Noiville, much praise must be rendered. Excellent in all that he did, his triumphant labors culminated in the third act, where first, in the front scene, in his interview with Roger and afterwards in the courtroom where, dying upon his feet, he makes stalwart defence for his friend at the cost of his own life, his acting was artistic in the highest degree. Victory Bateman as Madame Larouque, was also entitled to praise, and Tiny Marguerite Fields as little Suzanne did more actual acting and displayed more ability than could have been deemed possible within the scope of her years. The comedy roles were played as well, possibly, as such bad roles could be played. Roger La Honte remains another week.

At the Park Theatre, Margaret Mather appeared in *Gretchen*, *Romeo and Juliet*, *Leah the Forsaken*, and *The Honey Moon*. She played to fair business and had adequate support. Maggie Mitchell in *Fanchon* 16.

Rose Coghlan appeared at the Walnut Street Theatre in *Jocelyn* to crowded houses. Professor Herrmann week of 16.

The Brigands upon its farewell week at the Chestnut Street Theatre, played to rather light business. Francis Wilson in *The Golem* 16.

Hallen and Hart in *Later On* played to satisfactory business at the Arch Street Theatre. The skit has been considerably improved since last season and is now full of vim and hilarity. Dan Sully in *Con Conner* and co. 16.

W. J. Gilmer's spectacular production, *Twelve Temptations*, played to excellent business at the Grand Opera House. Many new features have been added since last season including new and beautiful scenery and costumes. Posart in *repertoire* 16.

James O'Neill in *Monte Cristo* proved, as of old, a strong attraction at the National Theatre. Mr. O'Neill gave his usual artistic performance of the role of Edmund Dantes and was well supported by Henry Vernon as Nottier, Nat D. Jones as Cardehouse and Grace Raven as Mercedes. Hardie and Von Leer in *On the Frontier* 16.

The Two Macs Specialty co. played to good business at the Central Theatre. The bill was full of good features and the performances were more than ordinarily interesting. Rose Hill's *English Folly* co. 16.

An Athletic and Specialty co. was the attraction at the Standard Theatre. Of course there was large attendance. Muldon's co. 16.

Muggs' Landing played to crowded house at Forepaugh's Theatre. *Dark Side of a Great City* 16.

A very good specialty comb. was the attraction at the Continental Theatre in pursuance of the plan to make it a vaudeville house. The business was probably as large as should have been expected upon the first week of the new departure.

Winnett's *Passion's Slave* played to moderate business at the Lyceum Theatre. Stanley Macy's C. O. D. 16.

Walter S. Sanford in *Under the Lash* played to satisfactory business at the Kensington Theatre. Reuben Gilson 16.

At Carron's Opera House, the wares of McGinty, as set forth in a farcical sketch, continue to so strongly attract that people were nightly turned away.

William L. Lykens, Maggie Mitchell's well-known and genial business manager, who has for several weeks been seriously ill in this city, is now sufficiently recovered to be again upon the street. Although much weakened by his illness he is constantly gaining strength, and hopes to resume his duties early in the new year.

## CINCINNATI.

Herrmann's entertainments are always of an enjoyable nature, and his programme at Beuck's during the week closing 14 was an exceptionally attractive one in every detail. The programme was changed 12 when, instead of the cremation act, Herrmann's latest specialty *Flouring the Child of the Air*, was introduced with good effect. The attendance during the week, despite wretched weather, was excellent. James Reilly, in *The Broommaker of Carlsbad* 16. Mankind 15.

The Wife, whose production at the Grand last season was marked by such signal success, duplicated its record at the same house during the week closing 14. Boyd Putnam, who replaced Frank Carlyle as Senator Rutherford, proved himself a thorough artist, as also did Thomas H. Burns as the irascible Major. Mrs. Berlan-Gibbs, Etta Hawkins and Henry Herman of last year's cast were all warmly received. The piece was mounted with an attention to detail that equaled the effectiveness of its cast. The matinee attendance was notably large. Thos. W. Keene week of 16. John Russell's *City Directory* co. 15.

Carroll Johnson in the role of Larry Dee in *Con T. Murphy's Irish Comedy The Pairies' Well*, captured the habitues of Havlin's theatre during the week closing 14. The star's vocal selections were heartily applauded. His support, notably John F. Ward, in the role of Andy Cogan; Mrs. Poland, as Mary Ellen Brady; and Charles Frew, as Dan Carmody, were above the average. The play was handsomely staged, and with attractive stage presence, a magnetic method, and vocal ability above the ordinary, the ex-minstrel's efforts in Irish comedy should be attended with certain success. Doré Davidson and Ramie Austen in *Guilt Without Crime* week of 16; *The Paymaster* 21.

At Harris' during the week closing 14, Beacon Lights proved a profitable card. The last included several notably good artists, J. H. Cowart in the leading role, Harry Sinclair as the dissipated Colonel, and Nera Wharton as the heroine, coming in for the bulk of applause. Fanny Cohen a soubrette was commendable. Florence Bindley in *Dut* 16. Nelson Specialty co. 23.

Harry Kernell's Specialty co. at the People's during the week closing 14 furnished a decidedly attractive vaudeville entertainment, the more noteworthy features being the Kernells in their specialties, Huber and Allene, Weber and Field, and the Sisters Inman. The Forrester Burlesque co. week of 16; Irwin Bros. Specialty co. 23.

With reference to various rumors industriously circulated as to the rehabilitation of Pike's as an amusement resort, A. C. Barney the representative of the Pike estate stated to a local reporter that his principals had no immediate interest in making any change whatever in the house, though the matter had recently been discussed. Charles E. Bemis, the soloist at Ballenberg's Sunday "pops" is possessed of one of the best baritone voices heard in Cincinnati during the last decade, and the encore which greeted his efforts, was warm enough to have aroused the most cold-blooded artist.—Will Fennessy of the Emma Juch Opera co. was in the city last week en route to San Francisco. As a met-

ter of record it can be stated that the several local managers who in the way of Sunday afternoon entertainments were called upon to the extent of \$15.00 and costs, while the artists participating escaped with an amount of costs. Judge Ermon, of the Police Court, who is something of a wag, asked why Fennessy's name did not appear on the list, whereupon the Northside manager, who chanced to be present, arose to remark that on the day preceding (Sunday) he had been so to speak, a good boy, and gone home. An informant gave a Sunday evening performance at Beuck's without arrest, it is but fair to conclude that the persuasive Mr. Fennessy successfully mystified the police as well as the judicial authorities.—Lizzie Evans and her co. rested in this city during the week closing 14.

## BOSTON.

The *Midnight Bell* has been put on at the Boston, where it is announced for a three weeks' run, with new scenery.

Reedley's *Baby* is still at the Park, but will be followed 23 by Hallan and Hart in *Later On*.

Henry Chanfrau is regaling the audiences at the Howard Athenaeum with his father's old piece, *Kit Kendal* at the Hollis Street.

Bluebeard, Jr., at the Tremont.

The announcement has at last been made that *Hands Across the Sea* will be withdrawn from the Museum stage after the holidays. The closing performance will take place 28, and on Monday night, Dec. 29, Mrs. Burnett's new play, *Phyllis*, will be presented with a fine cast.—Again the talk freshens about another new theatre, and it is asserted by those who ought to know that the matter is definitely settled. The locality is in Bowdoin Square, nearly opposite the Revere House, and it is said the building to be utilized has already come into the hands of the projectors.—The Emma Juch co., which closed profitable engagement at the Boston Theatre last week, notwithstanding the general excellence of its performance, came in for some sharp criticism. So pointed was it in one instance that Miss Juch was moved to answer her critic in one of the morning papers.

The particular criticism which exhausted Miss Juch's patience was on her conception, dressing and singing the part of Carmen. Her retort was logical and to the point, and accepting her right to depart from the conventional idea of the role, she had the best of the critics.—Mrs. Grover Cleveland occupied a box at the Hollis Street Theatre 12.—The Equine Paradox, now at the Grand Opera House, is an immense improvement on some of the companies who have held the stage at that house this season.—Mrs. General Tom Thumb played the heroine in the comedy of *Two Strings to Her Bow* and in the pantomime *The Two Lovers* at the Grand Opera House 14.—James Daly, of this city, has brought out a beautiful little memorial of the late William Warren in the shape of a memoir entitled "Fifty Years of an Actor's Life," with five autotype illustrations, showing Mr. Warren in five of his most successful parts.

Co. now presenting *Erminie* at the New York Casino comes to the Hollis Street Jan. 6 for a four weeks' engagement. The Drum Major, Nady and Erminie will constitute the programme for the season.—The Globe Theatre entertainment, for the benefit of the families of the firemen killed at the late fire, netted over \$2,000.—E. H. Sothern comes to the Hollis Street 23 for a week.—Lotta has not yet fully recovered from the shock received by her late accident.

## CHICAGO.

The great Auditorium was dedicated with pomp, ceremony and music, and will take its place among the permanent halls for public entertainments. President Harrison and the Vice-President were present, together with many of the lesser lights of the Government, both Federal and State. The most fashionable audience that ever assembled in the city was there, and the concert was a masterpiece of excellence, sang "Home, Sweet Home." It was an occasion long to be remembered, and the verdict by everybody, Patti included, is that Chicago possesses the grandest theatre auditorium in this or any other country. It will not be used exclusively for musical entertainments, the intention being to use the theatre for all sorts of popular performances at reasonable prices.

One will be induced to get into the place at reasonable rates after the high prices of the Patti and Abbey season. The Abbey Opera co. will occupy the theatre for four weeks, Patti singing only twice a week. The repertoire was *Romeo and Juliet*, *William Tell* (in which Francesco Tamagno appeared as the star, he and Patti not singing together on any night), *Lucia di Lammermoor*, *Faust*, and *Traviata*. This week Aida, Semiramide, *William Tell*, *The Huguenots*, and *Martha*. Madame Emma Albani, Madame Nordica and the other artists of the co. fill in the off nights. Although this is the largest auditorium that Abbey has ever had an opera co. in, the capacity being 4,000 seats and room for 1,000 to stand, yet he says he has been imposed on by the management in not stating the capacity correctly. At the prices charged the house holds 8,000, and it has been packed every night thus far. The musical critics, while giving Patti credit for her marvelous vocalism, admit with regret that she has seen her zenith, and is on the down grade. The superb voice is worn out. The new tenor, Tamagno, made the great hit of the week in *William Tell*. He is a magnificent singer and a good actor. As Arnold he delighted the people, and it is being he will divide the honors of the season with Patti.

Clover, as presented by the McCauli co., has proved a popular card, and the Opera House has been well filled at every performance. This week *Beggar Student*.

Shenandoah closed a remarkably prosperous season at McVicker's, and it could have continued to extra good business through the holidays. Manager McVicker has secured it for next Summer, when it will be put on for a run in place of the usual production by the theatre. *The Old Homestead* 16.

The Tillotson co. in *Zig-Zag* met with a fair reception at the Columbia. The co. is quite on a par with others in a similar line of force, and kept the audience in mirth. *Victoria Vokes* 16.

Natural Gas, in spite of its numerous visits, has had the usual success at the Grand Opera House. *Jim the Penman* 16.

At Hooley's the great Howard Athenaeum Specialty co. have renewed former successes, and the theatre has been filled to see the clever performers. Frank Daniels in *Little Puck* 16.

Harry Lacy, his fine horses, the dog and the engine have all pleased large audiences at the Haymarket. Lotta James in a repertoire of standard drama, including *Othello* and *Merchant of Venice*, 16.

Charming *Hattie Harvey* in her pretty play, *A Little Tramp*, had a prosperous week at the Windsor Theatre. *Henry Lee in The Snafu* 16.

Jacobs' Theatre presented *A Rag Baby* all the week to fair business. John Dowling and Sadie Hansen in *Red Spider* 16.

Jacobs' Academy did the usual good business with *Harbor Lights*, in which Gail Forrest is doing remarkably artistic work in the leading role. *True Irish Hearts* 16.

McCarthy's Mishaps drew like a house afire at Havlin's Theatre, and Ferguson and Mack made a hit. *Capt. Swift* 16.

Keep It Dark, a comedy of some odd conceits, met with favor at the People's. *Night Owls* co. 16.

## KANSAS CITY.

The City Directory, a farce comedy with no more plot than the usual farce comedy, has proved a good drawing card at the Gillis, and business was good all week. A very favorable impression was made owing to the excellent work of the co., which is very strong. *Paul Kanvar* 16; *Zig Zag* 23.

The Kansas City Opera Club in *Pinafiora*, did a very nice business at the amateur organization, as more or less of the principals are professionals in opera and concert. This was the first appearance of the club, but the creditable way in which the members acquitted themselves, shows there is talent among them. In the cast were, Miss Nabel Haas, Miss Bevie Gill, Mrs. Maderia-Whitlaw, Messrs. Maderia, Billings, Barnes and Merriew. *Conrad Opera* co. 16; *Joseph Murphy* 23.

Vernon's *Jackbeat*, with a very competent co. did well at the Warder Grand, in *Starlight*, and *Strictly Confidential*. Ferguson and Mack, 16; *Lost in Africa* 23.

Reilly and Woods with their specialty comb. packed the Ninth Street all the week. *Two Johns* 16; *A Rag Baby* 23.

The Midland did a good business with *Jennie Calf* in *An American Princess* as their attraction. Miss Calf has surrounded herself with a good co., and by

close attention to details a strong and even performance is given. *Mattie Vickers* 16; *Loder's Hilarity* 23.

Items: Manager Buford had had several invitations for the Kansas City Opera Club to play in adjoining cities. But, as the organization is strictly a local one, all invitations have been refused. The club will be heard from in another opera soon.—Harry Sweetman, business manager of Reilly and Woods, informs me that the Alexandroff Brothers and Willie Price, a noted gypsy dancer from Europe, will join the co. at Chicago week of 23.—Francis A. McKewen, a gentleman of our city, who has gained quite a reputation as a reader and elocutionist throughout the country, was tendered a benefit by local talent at the Coates 6.—The City Directory co. and Reilly and Woods' co. will lay off week of 16.

## CLEVELAND.

The press and public voted Herrmann's *Transatlantic* Vaudeville which appeared last week at the Opera House as the best organization of the kind that has appeared here in years. Trewey was especially praised by the critics. He is certainly a versatile artist. Gus Williams proved a delightful monologue entertainer. The Bostonians 16. The Great Metropolis 23.

Blue Beard Jr. at the Lyceum didn't come up to expectations, but the scenery was gorgeous. The audience fell off during the last act, Lewis Morrison in *Paust* 16. *Hole in the Ground* and *Salvini* 23.

The Academy of Music did well with a tolerable specialty co. *Francilla Novelty* co. week of 16. Lights and Shadows, a startling melodrama with some fine scenic effects, did a fine business at H. R. Jacobs' Cleveland Theatre. May Newman, the star, delighted her many admirers in this city. N. S. Woods 16. *The Blue and the Gray* next.

Items: May Davenport, the burlesquer, is here reorganizing.—Frank Cook is now chief advertising agent at the Star.—C. W. Parrenshaw is dramatic critic of the *Sunday Times*.

## SAN FRANCISCO.

The Duff Opera co. at the Baldwin in *A Trip to Africa* opened to a crowded house last night. Paola and The Queen's Mate will next be given.

The Keogh Comedy co. in *Kleptomaniac* was not a success at the Bush Street Theatre, either artistically or financially. Frank Mayo opened last night in *Nordeck*, with Davy Crockett underlined, after which, I believe, comes *Spider and Fly* to run through the holidays.

Charles Arnold in *Hans the Boatman*, together with his child artist May Hannon and his dog brought tears and smiles to a very large audience in the California Theatre last night. The first time in a fortnight. The Boston Howard Athenaeum Specialty co. are announced for Christmas tide.

Our Boarding House was well presented last night at the Alcazar, with the following principles in the cast: L. R. Stockwell as the Professor, E. J. Buckley as Fiorella, Leo Cooper as Cal Elevator and Ethel Brandon as Beatrice. Kate Claxton in *The World Against Her* next week. *Mankind* Christmas week.

Enrico Campobello's Opera co. reopened the Bijou Theatre last evening with *La Sonnambula*. Annie Gleason sang *Amina*. Robert Stantini is the tenor and Campobello the baritone. The audience, the only strictly society one at any of the houses, was large, not pleased but good natured. The season will continue as long as it is profitable.

*Hands Across the Sea* goes well and to satisfactory results at the Grand, but will give way next week to *The Great Metropolis*.

Mikado remains a joy forever to the army of regular habitues of the Tivoli Opera House. *Pirates of Penzance* succeeds to it, however, during the latter part of this week and will run until Aida is ready for the Christmas tide.

Cur: After Mankind is finished at the Alcazar some important alterations will be made under plans of Architect Woods.—Preparations for Shenandoah have begun at the Baldwin.—Isabelle Morris and George Osbourne were well received at the Grand.—It is said that Al Hayman may persuade Daniel Frohman to alter his plans and bring *The Charity Ball* here next Summer instead of 1891.—Horace Edwin supported by a local co., is playing *Widow Bedouin* at the Orpheum.—Julius Kahn, the Yank Thursby of *Hans the Boatman* is a Frisco boy, but never played here before.—Col. T. Alton Brown is here.—L. R. Stockwell goes East shortly for Alcazar attractions.—Harry Mann is an exceptionally well-informed manager. I had occasion to see him twice lately, once during the day and another time during a performance. The first time I found him down in the engine room watching an inspection of the large steam boilers, being then made by the chief inspector of a great boiler insurance and inspection company of New York city. I asked the inspector if Manager Mann knew anything about the subject and he replied: "Well, I should know."

Why, Mr. Mann knows more to-day about engines and boilers and engines than half the licensed engineers in the city. The next time I followed him after the first act of Mr. Barnes of New York and found him behind the curtain calling to the orchestra, calling act two and every artist in the play, even signalling the curtain. Talk about your acting managers, if Harry Mann isn't one of them there are no actors and no managers.—Yank Hoe and Omene left the Antiope co. and are appearing at the Orpheum. Boleyn, the officer of W. H. Thomsen as the part of the Queen in *Antiope*, but she is still with us.—Chiarini's Circus struck an awful frost.—May Yoh is here and may become the La Diva of the Tivoli.—The Kleptomaniac co. will join the Grand stock co.

## ST. LOUIS.

Mr. Barnes of New York, at the Olympic Theatre week of 7, was presented by an excellent co., with Robert Hilliard and Miss Emily Rigi in the leading roles. While the play was a scenic and dramatic success, it did not do the business it ought to have done. Shenandoah week of 16.

Edwin Harrigan gave *Old Lavender* and *Waddy Gooogan* at the Grand Opera House week of 7. The performances were very meritorious, but the attendance during the week was wretched. The Lyceum Theatre co. in *Sweet Lavender* week of 15.

Mankind, with all its thrilling situations and startling climaxes, was at Pope's Theatre week of 7. It drew good audiences. The comedy of W. H. Thomsen as the old man was a powerful bit of acting, and drew rounds of applause. George Wilson's *Minstrels* week of 15.

The Stowaway, with its thrilling safe-blowing scene and other exciting situations, did a good business at the People's Theatre week of 7. The house was packed on the opening night. *Agnes Herndon* week of 15.

## BALTIMORE.

E. H. Sothern divided the week closing 14 at Ford's Opera House, between *The Highbred Bidder* and *Lord Chumley*, and drew audiences that represented the most cultured and refined class of theatregoers. The Star has always been a favorite in social circles here, and large theatre parties were a nightly occurrence. On several occasions they came in six-horse omnibuses. The Jefferson-Florence Comedy co. in *The Rivals* began a week's engagement 16. *Annie Pixley* 23.

The Academy of Music *Monroe and Rice* in *My Aunt Bridget* closed a week of good business 14. The co. included some excellent vocalists, among them John J. Raffael and Lena Merville, and the musical features were excellent. As to the play—well, it was constructed for making the audience laugh, and it was a success. Lizzie Evans opens 16 in *The Buckeye*.

The Boston Ideals 23. Edwin's performances at the Holiday Street Theatre last week, appearing in *Samson*, *Othello*, and *The Gladiator*. The attendance was large and the audience enthusiastic. Rudolph Aronson Comedy Opera co. in *The Brigands* 16. W. H. Crane in *The Senator* 23.

Ranch 10 was given in attractive shape at Forepaugh's Temple Theatre during the week closing 14 to large and well-pleased audiences. Muggs' Landing opened with the usual matinee 16. *Hardie and Von Leer* in *On the Frontier* 23.

This season has been a phenomenally successful one at the Monumental Theatre, and the week closing 14 is another added to the long list of lucrative engagements. Irwin Brothers Specialty co. furnished a good vaudeville programme. Harry Williams' *Own* co. 16; New York Star Specialty co. 23.

*A Legal Wrong*, as presented by George O. Morris and his co. at the Front Street Theatre last week, proved a sensational drama of more than ordinary merit, and it seemed to strike the fancy of the

audience. The houses were large, the co. good, and the stage-settings effective and handsome. Leonas Brothers and their acting dogs will appear in two sensational plays during the week of 18. *Reuben Gilson* 23.

Items: The cyclorama of the Battle of Gettysburg was sold to a stock co. 12. The capital stock is \$100,000 and the co. is composed of prominent citizens of this city.—Harriette Weems, late leading support to Creston Clarke, is at her home in this city.

## NEW ORLEANS.

The death and funeral of Jefferson Davis, which took place here last week, did not materially affect business at the theatres.

At the Academy of Music, Frederick Warde met with a royal reception, and played one of the most satisfactory engagements of the season. On the opening night the actor was given several curtain calls at the end of each act. At the close of the third the applause was so continuous that Mr. Warde was forced to make a speech. Although announced to appear in repertoire, the success of *The Mountebank* was so great that it was kept on for the rest of the week, with the exception of 22, when Damon and Pythias was presented in response to requests from several K. O. P. Lodges. Mr. Warde's support is excellent, and the play was finely staged and costumed. Robert Downing 22; Mr. Barnes of New York 23.

Nellie McHenry, in Bronson Howard's comedy, *For Sweet Charity's Sake*, did nicely at the Grand Opera House. The comedy is an excellent one, and as the co. is a good one, a very enjoyable performance was given. W. H. Lytell's *Booth McForrest* was one of the hits of the engagement. Little Lord Fauntleroy 22.

Manager Gilbert has built up a splendid patronage at the St. Charles Theatre, and no matter what the attraction is the box-office always takes in a good supply of cash. This fact was given a convincing demonstration last week, when a poor co. did a splendid business in *May Blossom*. The co. is absolutely without merit, and butchered the play. Elliott Family 22. He, She, Him and Her 23.

The lovers of comic opera were out in force at the Avenue Theatre, where the McMillin Opera, which is this season a very strong organization, appeared in a repertoire composed of *The Beggar Student*, *Falka*, *Fra Diavolo*, *Patience* and *Francis*, the Blue Stocking.

## LOUISVILLE.

The engagement of the Boston Ideal Opera co. at Macanley's was very successful—crowded houses being the rule. The Pearl of Pekin opens 16. The McGibney Family open 10 at the Masonic.

At Harris', Dan Sully supported by a good co. presented his latest specialty *Conroy the Tailor*. The Forrester in specialty in *Conroy* drew well at the New Buck. Cook and Kennedy's *Pompeii Burlesque* co. follows.

Items: The Elks are to give a Ladies' Social Session 17. These events are usually attended by the wives and families of the members and are much enjoyed.—Secretary Noble occupied a box at Macanley's during one of the operatic performances.—Manager Charles Osgood has resigned from the control of P. Harris' theatre here. During his stay Mr. Osgood made many lasting friends by his uniform courtesy, genial manners and genuine manliness, and Mr. Harris will find it difficult to replace him. Here's good luck to him wherever he may cast his lot.

## WASHINGTON, D. C.

Maggie Mitchell did only moderate business at Albaugh's week closing 14. Salvini will present *Othello*, *Sampson* and *The Gladiator* week of 16; *Casino* co. 23.

The Jefferson-Florence co. had good but by no means crowded houses to witness *The Rivals*. E. H. Sothern week of 16; *Our Flat* 23.

A Legal Wrong drew well at Harris' Bijou. La Belle Kusse 16; Lizzie Evans 23.

New York Star Specialty co. at Kernan's week of 16.

Items: A dinner was given at Chamberlain's 12 to Messrs. Florence and Jefferson, in honor of the fortieth anniversary of Mr. Florence's *entree* upon the stage. A number of distinguished gentlemen were present.

## BROOKLYN.

Roland Reed's week at the Grand Opera House in *The Woman Hater* was very successful. The Mettayer-Vanhook co. presented a new version of the well-known *Tourists on a Pullman Palace Car* 16 to fair business. *The Exiles* 23.

At the Park Theatre William H. Crane in *The Senator* played to large business throughout the week. Charles Wyndham in *The Candidate* and *A Pretty Piece of Business* opened 16. The house was packed.

Cur: During the week the following repertoire will be presented: *Wild Out*, *Laying it On*, *David Garrick*, *Household Fairy*, *Headless Man*, *Delicate Ground*, and *Somebody Else*. Duff's Comic Opera co. in *Paola* 23.

*Hands Across the Sea* met with deserved success at the Brooklyn Theatre last week. The house was packed at every performance. J. H. Wallack in *The Bandit King* did well 16. *The Arabian Nights* 23.

J. B. Polk in *The Silent Partner* drew fair audiences to the Criterion Theatre. The house is rented to amateurs for week of 16, except on Friday evening and Saturday afternoon, when Marshall P. Wilder will give entertainments. *Drifting Anchor* 23.

Cushman and Thomas' Minstrels attracted large audiences to Hyde and Behman's Theatre week of 9. The Lily Clay Gaiety co. opened 16 to excellent business.

At the Academy of Music the Philharmonic rehearsal 13, and concert 14, were largely attended. An evening of readings by authors—Charles Dudley Warner, George William Curtis and others—from their own works 16 drew a large audience. A second and last *Sarasate-D'Aibert* concert is announced for 20. The Jefferson-Florence co. will play three nights commencing 23.

## BROOKLYN, E. D.

Helen Barry in repertoire played to good houses last week at the Amphion. Henrietta Beebe Lawton song recital 16, Little Lord Fauntleroy 20, 21.

Duncan B. Harrison in the *Paymaster* played to excellent houses at the Lee Avenue Academy week closing 14. Wilson Barrett in repertoire 16.

Edwin Arden in *Barred Out* played to packed houses week closing 14 at Proctor's Novelty Theatre. Alone in London 16. Fannie Louise Buckingham in *Mazeppa* an old standby in the Eastern district did a good business last week at Jacobs' Lyceum Theatre. *Turned Up* 16.

## HARLEM.

The Exiles proved a much better drawing card at the Opera House than the same manager's *Mankind*, played earlier in the season. The former played with its numerous dramatic situations, its realistic scenery and effects, and its capital handling by an efficient co. drew good houses all last week. Miss Belgrade, who seems to identify herself with Russian plays, was admirable, as were also Messrs. Harkins, Lennon and



## ALABAMA.

**MONTGOMERY.**—THEATRE (George F. McDonald, manager): Frederick Ward in repertoire. Lillian Lewis 9, 10. Business moderate.

**TUSCALOOSA.**—ACADEMY OF MUSIC (J. G. Brady, manager): Al G. Fields' Minstrels gave a very good performance 9 to a crowded house.

**TALLADEGA.**—CHAMBERS' OPERA HOUSE (Geo. W. Chambers, manager): Aiden Benedict's Fabio Romani 6 to a large audience.

**NEW DECATUR.**—INSTITUTE HALL (William Rich, manager): He, She, Him 10 gave a good performance to a poor house. Patti Rosa 26.

**ANNISTON.**—NORRIS STREET THEATRE (John H. Noble, manager): Aiden Benedict in Fabio Romani to a small house 9. Thompson Opera co. in Solid Pasha 12. The indications are that they will have a large house. —ITEM: Manager Noble, with his friend, "Rox" St. John, leaves for New York to be absent a month on business and pleasure combined. During Mr. Noble's absence the theatre will be in charge of his able assistant manager, Colonel H. P. Dunn, and Treasurer Walter M. Brewer.

**MOBILE.**—MOBILE THEATRE (J. Tannenbaum, manager): Gilmore's Band 11 matinee and evening to packed houses.

**BIRMINGHAM.**—O'BRIEN OPERA HOUSE (Frank P. O'Brien, manager): Al G. Fields' Minstrels to good business 7. Gilmore's Band and Concert co. drew a large audience 11. —PALACE THEATRE (T. F. Day, manager): The business at this house continues to improve under the new management.

## ARKANSAS.

**HOT SPRINGS.**—OPERA HOUSE (Garrett and Van Vleet, managers): The dramatic event of our season is the presentation of The Gladiator 7 by Robert Downing and Eugenia Blair. There was a large audience, disposed to be both critical and enthusiastic. Mr. Downing's adaptation of Saurel's play will undoubtedly be successful, and the stars were the recipients of most hearty applause. The support of Howard Gould and Mrs. F. M. Bates is commendable.

**LITTLE ROCK.**—CAPITAL THEATRE (W. O. Thomas, manager): Emma Abbott's Grand Opera co. came 9 for a week. The audiences have been large, while prices there advanced fifty per cent. This is decidedly our treat of the season. Webster Brady's She 17, 18; Nellie McHenry 20, 21.

**HELENA.**—GRAND OPERA HOUSE (F. B. Siger, manager): He, She, Him, and Her 12.

## ARIZONA.

**TUCSON.**—REID'S OPERA HOUSE (William Reid, proprietor): Uncle Tom's Cabin was given in an excellent manner to a crowded house 4 by Frank E. Griswold's co.

## CALIFORNIA.

**VISALIA.**—NEW ARROYO HALL (M. J. Byrnes, manager): Frank Mayo in Davy Crockett 2; good business. —ITEM: By arrangements recently made the Visalia and Tulare Railroad co. run special theatre trains to Visalia. The price has been so fixed that people from Tulare may attend and secure reserved seats for the same price as those living here, including railroad fares. By this arrangement, Tulare always sends good representation. Visalia is spoken of as the best one-night town in California.

**SAN JOSE.**—CALIFORNIA THEATRE (C. J. Martin, manager): Frank Mayo drew small audiences in Davy Crockett 4, 5 owing to rainy weather. The J. C. Duff Opera co. 6, 7 are laboring under the same disadvantage.

**SACRAMENTO.**—METROPOLITAN OPERA HOUSE (C. P. Hall, manager): The Duff Opera co. to good business 3, giving Paola and A Trip to Africa. Kivala's Antelope to fair business 4, 7.

**LOS ANGELES.**—THEATRE (McLain and Lehman, managers): John Sims, the medium, to fair houses week of 2. —GRAND OPERA HOUSE (Harry C. Wyeth, manager): R. S. Douglas, associate manager: Kivala's Antelope 12-14. —ITEM: Theatricals are duller here at present than they have been this year, but with the holidays will undoubtedly pick up. —Treasurer Frank W. Constant of the Grand has gone to Phoenix, Arizona, for his health.

**OAKLAND.**—OAKLAND THEATRE (A. W. Stillwell, proprietor): Kivala's Antelope 2, 3 had very good houses. —STANDARD THEATRE (The Henrietta 9). —DUFF OPERA HOUSE: This venture has not proved a very dangerous rival to the Oakland. The Confederate Spy drew well. Hazel Kirk week of 9.

## COLORADO.

**CO. BRADDOCK.**—OPERA HOUSE (S. N. Nya, manager): Little Lord Fauntleroy to S. R. O. 1.

**SAVILLE.**—TARON OPERA HOUSE (J. H. C. manager): Patti Rosa to good business 10. —Support below the average. Little Lord Fauntleroy 5, full house. First-class and appreciation 14. —ITEM: Manager Cragg should see to it that the theatre is preserved in the gallery.

**SEVEN.**—TARON GRAND OPERA HOUSE (Peter McCourt, manager): Sophie Byrne and a California co. are filling the date held by the Paul Kaurer co. The engagement opened 9, with Lady Claire. The performance was excellent so far as Miss Byrne and one or two others were concerned but the particularly atrocious acting and appearance of the person who played the Duc marred the whole affair. He was gazed by the audience, and deserved it. The house was small. Verona Jarbeau week of 16.

## CONNECTICUT.

**BRIDGEPORT.**—PROCTOR'S GRAND OPERA HOUSE (J. Bellman, manager): The Great Metropolitan 9-11 was attended by large and thoroughly pleased audiences. A Tin Soldier 12-14; attendance good. —Hawley Opera House (R. Tomlinson, manager): Go-Go-Go-Mahawk in the Indian Mail Carrier 9-11 gave a good performance to wretched patronage. The Fakir 12; attendance light. Thomas O. Seabrook as Seth Baker, the Fakir, convulsed the audience. He is well supported by Charles V. Seaman and Edward Lee. There is also a number of pretty girls in the cast, who dance and sing well.

**WILLIAMSBURG.**—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): Wagon of Sin 9, small house.

**WATERBURY.**—JACOBS OPERA HOUSE: The Wagon Against Her had a small house 9. Arthur Bann's co. in Surprises of Divorce 11, 12. Madeline Lacette as Diana captivated the audience. Lillian Daryl was well merited applause. The other members of the co., including J. H. Ryley and Harry Hotta, were well received.

**BIRMINGHAM.**—STERLING OPERA HOUSE (John Jackson, proprietor): Shadows of a Great City to a large and fashionable audience 4. Hoyt's A Bunch of Keys to a fair house 10.

**THOMASTON.**—OPERA HOUSE (Thomas A. Gould, manager): Henry Chaffran in Kit 11 to a large and well pleased audience.

**NORWALK.**—OPERA HOUSE (Norwalk Amusement co., managers): Rose Hill's English Folly co. to a packed house 9. Lila Willis and Bertha Webb Concert co. played a fine house 11.

**MIDDLETOWN.**—MCDONOUGH OPERA HOUSE (A. M. McDonough, proprietor): Rose Hill's Folly co. 12 to a fair house. Charles T. Ellis as Casper the Yodler 7 to a large house; very satisfactory performance. The Fakir co. 11 to a fair house. Go-Go-Go-Mahawk 12 to light business.

**HARTFORD.**—OPERA HOUSE (F. P. Proctor, manager): The Fugitive received rather light patronage 9-11. For the balance of the week Evans and Hury, with their irresistibly funny Parlor Match, illuminated with smiles the faces of large audiences. Their co. this season is very large and clever. —Ellen E. G. R. Simon Quilman, of Chicago, made Hartford Lodge an official visit 6 and paid it the very high compliment that he had not yet seen a better lodge. The organization here is prosperous, having a membership of over 200 and nearly \$4,000 in its treasury.

## DELAWARE.

**WILMINGTON.**—PROCTOR'S GRAND OPERA HOUSE (Proctor and Souther, managers): A Dark desert proved a great drawing attraction 9-11, drawing to big houses. A Hole in the Ground drew large audiences 12-14.

## FLORIDA.

**PENSACOLA.**—OPERA HOUSE (McConnell and Young, managers): Frederick Ward in The Mountebank 6 met with an enthusiastic reception and a crowded house. Lillian Lewis 7, 8, in Article

47, New Magdalen and As in a Looking-glass, became a favorite with our theatregoers. Field's Operatic Minstrels 14, 15.

**JACKSONVILLE.**—PARK OPERA HOUSE (J. D. Burbridge, manager): We, Us & Co. 10 to a large and pleased audience. Gorton's Original New Orleans Minstrels 13.

## GEORGIA.

**SAVANNAH.**—SAVANNAH THEATRE (T. F. Johnson, manager): Charles A. Gardner in Fatherland and Karl the Fiddler 6, 7. Performances satisfactory; business fair. Woodward's Seals 9-11. Business good.

**ATHENS.**—NEW OPERA HOUSE (D. P. Haselton, manager): Karl Gardner 4, to fair business. The Boston Symphony Concert co. to a good house 5. Rice's Evangelina 16.

**ROME.**—OPERA HOUSE (M. A. Nevin, manager): Thompson Opera co. in Solid Pasha 11; crowded house. Boston Symphony Orchestra 16.

**AUGUSTA.**—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Aiden Benedict in Fabio Romani 11; light house. Gilmore's Band 13; crowded house at matinee and every seat sold for every performance at 10 per cent. advance.

**ATLANTA.**—Solid Pasha co. played to good business 6, 7, and matinee. Elliott's Jolly Voyagers 9 to fair business. Aiden Benedict did only fair business 10 and matinee, presenting Fabio Romani. This is a strong play, but the presentation was not satisfactory. Gilmore's Band 12 and matinee drew packed houses and, as usual, gave perfect satisfaction.

**AMERICUS.**—GLOVER'S OPERA HOUSE (G. W. Glover, manager): The most fashionable and elite audience of the season greeted Lillian Lewis in As in a Looking Glass 12.

## ILLINOIS.

**SPRINGFIELD.**—CHATTERTON OPERA HOUSE (John H. Freeman, manager): Frankie Jones in The Wolf, An Outcast and Disowned to satisfactory business and pleasing performance 6, 7. C. A. Loder's Hilarity entertained a good house 9.

**DECATUR.**—GRAND OPERA HOUSE (F. W. Haines, manager): Sol Smith Russell in A Poor Relation 5 to one of the largest and best pleased audiences of the season. Natural Gas 7; fair performance to a small house. Pearl of Pekin 9 drew a large and select audience. Joseph Murphy in The Donagh 10 to a small and not very well pleased audience. The Two Johns 11 to very light business. George Wilson's Minstrels 13 to a fair-sized audience.

**BLOOMINGTON.**—DURLEY THEATRE (Petty and Baker, managers): Hilarity 7; fair business. Sweet Lavender 11; large and appreciative audience. George Wilson's Minstrels 12; good business. Ranch King 14.

**OTTAWA.**—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Time Will Tell 5; medium business. Lost in New York to a large audience 7. Levy Concert co. 9; large and fashionable house. George Wilson's Minstrels 10; good performance. Dear Irish Boy 14.

**ELGIN.**—DU BOIS OPERA HOUSE (Swan and Jacobs, managers): Sol Smith Russell presented A Poor Relation here for the second time to a crowded house. Levy Concert co. 12; Keep It Dark 16.

**MOLINE.**—WAGNER'S OPERA HOUSE (R. G. Clendenin, manager): Time Will Tell 6; fair house. Hilarity 14. —PERSONAL: A. J. Foss succeeds E. C. White as advance agent for the Time Will Tell co.

**LA SALLE.**—ZIMMERMAN OPERA HOUSE: Wilson's Minstrels 11; Natural Gas 16. —ITEM: The Zimmerman was planned and built under the supervision of architect Oscar Cobb. Stage, 40x60; 20-foot curtain; seating capacity, 1,200; scenery by Saman and Landis; decorations by Almini Co. of Chicago; entire cost of house, \$50,000.

**DANVILLE.**—GRAND OPERA HOUSE (Wm. Stewart, manager): Two Johns 10 to a packed house. Goodyear, Cook and Dillon's Minstrels 12 gave an excellent entertainment. This is the best theatrical season, financially speaking, in the history of the town.

**MONMOUTH.**—OPERA HOUSE (C. Shultz, manager): Keep It Dark did a good business 11. Blue and Gray co. 12, which was its first production. The Blue and Gray co. stranded here. Through the efforts of friends the co. pulled through and reorganized, and will continue their tour through the West. Harvard Quartette 12; Silver King 14.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Louis James in Richard III. 4; stormy night and a small house. Swedish Ladies' Concert 5, benefit of V. M. C. A.; crowded house. Sol Smith Russell in A Poor Relation 10; good business. Ideal Opera co. presented Il Trovatore and Lucia de Lammermoor, matinee and evening 17, to large and fashionable audiences.

**ENGLEWOOD.**—ENGLEWOOD OPERA HOUSE (D. M. Lanvon, manager): Hattie Harvey in A Little Tramp to a good house 7. —ITEM: Miss Harvey will produce a new play at the Windsor, Chicago, 13, entitled Nell, the Madcap.

**JOLIET.**—OPERA HOUSE (R. L. Allen, manager): Lost in New York 6, which was its first production in Joliet. Excellent satisfaction; good business; one of the best water scenes and some very good acting. George Wilson's Minstrels 9; large house; performance unsatisfactory.

**CAIRO.**—NEW OPERA HOUSE (Solomon A. Silver, business agent): Goodyear, Cook and Dillon's Minstrels drew only a fair audience 4. P. F. Baker in Chris and Lena entertained a well-filled house 9.

**CHAMPAIGN.**—WALKER OPERA HOUSE (S. L. Nelson, manager): Charles Loder's Hilarity co. 5, a fair house 7. Goodyear, Cook and Dillon's Minstrels had a crowded house 11. Frank Jones 12-17.

**PANA.**—HARTWIG'S OPERA HOUSE (Race and Boley, managers): Clara Foster in My Sister 4, and Norcross Opera co. 10; both to good business.

**CANTON.**—OPERA HOUSE (C. N. Hinkle, manager): Blue and Gray co. 2, 3; poor business. Frankie Jones co. presented Disowned, The Sea Wolf and The Outcast to crowded houses 9-11; co. good. The Silver King 17.

**QUINCY.**—OPERA HOUSE (John Shoemaker, manager): Donnelly and Girard in Natural Gas played to packed house 5. W. H. Powers' Ivy Leaf co. 6, 7, to fair business; performance satisfactory.

## INDIANA.

**INDIANAPOLIS.**—GRAND OPERA HOUSE (Dickson and Talbott, managers): S. R. O. was the rule during Nat Goodwin's engagement 5-7. The star presented his new play The Gold Mine, which was most favorably received. Thomas W. Keene 9-11 in Richard III, Richelieu, Louis XI, and Shylock, all of which received adequate treatment by the star.

**ELLETTSBURG.**—OPERA HOUSE: Edward Harrison and co. in Old Lavender and Waddy Googans proved a paying attraction 4, 5. —PARK THEATRE (Dickson and Talbott, managers): Dot and After Taps with Florence Bindley in the leading roles succeeded fairly well week of 9. —ITEM: Letta Hollywood has joined A. Tin Soldier co. —Nat Goodwin, who is always successful with Indianapolis opera, gave one a \$50 bill to get a fifty-cent package of cigarettes and his company forgot to return. —The Deaves Sisters, and Harry Mack, formerly of their comb., are in the city and will assist at the Elks' benefit 16. Fisher and Clark, of the Zig-Zag co., will also be here for the occasion. —Theatrical business has been injured this week by the "Kirmess" at the City Hall conducted by Mrs. Martha Edwards, of Buffalo. —Managers Dickson, of Dayton, O., and Frank Williams, of Daniel Frohman's wife co., were in the city 11.

**NEW ALBANY.**—NEW ALBANY OPERA HOUSE (John Harbison, manager): Daniel Sully presented Corner Grocery and Conroy the Tailor to large and well-pleased audiences 7. Murray and Murphy in Our Irish Visitors 9 had the largest house of the season. Before the curtain went up the S. R. O. sign had to be displayed. McGibney Family 17, 18.

**FORT WAYNE.**—MASSON TEMPLE (I. H. Simonson, manager): Zig-Zag 6; average business. Joseph Murphy in Shaun Rhee drew big houses 9. Lagardere gave an excellent performance to a large and appreciative audience 11. —PEOPLE'S THEATRE: The Kirmess or Dance of All Nations is being produced this week to good houses by local talent, under the direction of A. J. Macdonnell, of Indianapolis.

## LOUISIANA.

**LA SALLE.**—GRAND OPERA HOUSE (F. E. D. McGibney, manager): A Cold Day 4 to fair business. Lost in New York 5; good business. Victoria Vokes 11; excellent business. Pearl of Pekin 12; Lagardere 13.

**SOUTH BEND.**—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Zig-Zag 7; good house. Jim the Penman was presented to a large audience 13. The Wife 14. —GOOD'S OPERA HOUSE (J. V. Farrar, manager): Silver Spur 9-11, no good business. The South Bend Dramatic co., a local co., acceptably presented Natural Brass 12. Estelle Clayton comes 14. —PAIR'S NEW THEATRE (F. A. Lovell, manager): The Broadway Theatre co. 16.

**EVANSVILLE.**—THE GRAND (M. J. Bray, Jr., manager): Murray and Murphy in Irish Victors to a large audience 11. It is time these comedians were securing a new play. Pearl of Pekin 13. —GROVES' OPERA HOUSE (T. J. Groves, manager): The A. W. Palmer co. closed their engagement 8. Little poor business was the order of the week. Little Lord Fauntleroy 12. —APOLLO THEATRE (John Alcock, manager): The Iola Wilton co. closed its engagement 11; business fair. Clara Foster comb. 15. —ELKS: After the performance of Irish Victors 11 Messrs. Murray, Murphy, Young and several others of the co. were waited on by a committee of the local lodge of Elks and escorted to the Elks lodge room, where a delightful reception and banquet was tendered them.

**WARREN.**—SWEETSER'S OPERA HOUSE (E. C. Middleton, manager): Fisher's Cold Day gave general satisfaction to a good house 6 notwithstanding the inclement weather. Kiralfy's Lagardere co. played to a large and well-pleased audience 10 at advanced prices.

**KOKOMO.**—OPERA HOUSE (Howard K. Henderson, manager): Cold Day 4; fair business. Dan Sully in Con Conroy 5; fine performance to a poor house.

**TERRE HAUTE.**—OPERA HOUSE (Wilson Kaylor, manager): Zig-Zag 5; good house. Bertmann certified astrophysicist 12. —Victory Vokes and co. gave a clever performance of The Rough Diamond and Hubby to a fair house 10. Louis Harrison in Pearl of Pekin filled the house 11; performance good.

**CRAWFORDVILLE.**—MUSIC HALL (Leslie Davis, manager): Edward Hartigan in Old Lavender to fair house 2. Charles A. Loder gave a fair performance to a top heavy house 4. Murray and Murphy 17.

**FRANKLIN.**—STOREY AND SCHOLLER'S OPERA HOUSE (Storey and Scholler, managers): McGibney Musical Family 6; large house and excellent entertainment. Smith's Bell Ringers 16.

**ELKHART.**—BUCKLEY OPERA HOUSE (J. L. Brodrick, manager): Lost in New York to good business 9, 10. Co. good. Jim the Penman 14.

**PERU.**—EMERICK'S OPERA HOUSE (S. C. Constant, manager): St. Felix Sister in A Royal Hand gave a very satisfactory performance 11. Estelle Clayton 20.

**MADISON.**—GRAND OPERA HOUSE (Abbott and Craven, managers): Little Lord Fauntleroy and McGibney Musical Family 14; both drew crowded houses and gave general satisfaction. Nellie Free co. 17.

**LOGANSPORT.**—OPERA HOUSE (Williamson Dolan, manager): Inure Kiralfy's Lagardere drew a large house 12.

## IOWA.

**SIoux CITY.**—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): Jennie Calf presented An American Princess 4, 7 to fair audiences. Support fair. Conried's Opera co. did big business 9, 10 in The King's Fool. Chip of the Old Block 11 to a top-heavy house. Rosina Vokes 12. —ACADEMY OF MUSIC (W. S. Collier, manager): Rango and Swift's U. T. C. co. turned people away 6, 7, and matinee. —ITEM: Local amateurs are rehearsing The Chimes of Normandy. —C. E. Hunt, dramatic editor of the Stylus of this city and Chicago correspondent, was married 12 to Miss Grace Barnes. —Chip of the Block co. rest for three days over Christmas week in Indianapolis.

**BURLINGTON.**—GRAND OPERA HOUSE (R. M. Washburn, manager): Powers' Ivy Leaf co. drew a fairly good house 10, play and co. giving the best of satisfaction. Charles A. Loder's Hilarity co. 13; Nashville Students 14. —ITEM: Manager Washburn is the inventor and patentee of a puzzle which bids fair to equal in popularity the famous "pig" in clover. He calls it "Chasing the gopher." The Chicago Tribune of last Sunday gave it a column notice and predicted a great run for it.

**DUBUQUE.**—OPERA HOUSE (Duncan and Walker, managers): Florence J. Bindley in Dot 5; made a decided hit to a good house. Time Will Tell 11 to fair business. Ivy Leaf 13.

**BOONE.**—PHIPPS' THEATRE (Charles E. Phipps, manager): House dark. —WEST SIDE OPERA (C. A. Sherman, manager): Fish Jubilee Sing 12 to a crowded house. Co. fair. —NORTH SIDE RINK (W. C. Brimmennan, manager): Merchants' Carnival (local) to packed houses 9, 10.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): House dark. Joseph Hamilton in Paul Kaurer 13. Rosina Vokes 13, 14, and matinee. —GRAND OPERA HOUSE (W. W. Moore, manager): McCabe and Young's Operatic Minstrels 7 to good business. Prince McCabe is excellent in his line. Atkinson Comedy co. in Peck's Bad Boy 13. Casey's Troubles 14. —CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Clair Fates Dramatic co. opened week of 9 to a packed house. Blue and Grey 16.

**COUNCIL BLUFFS.**—DONAHY OPERA HOUSE (John Donahy, proprietor): Jennie Calf in An American Princess gave an acceptable performance to a small house 4. Vernon Jarbeau 5; Good business. Miss Jarbeau has an excellent co. and the singing and dancing were frequently encored. Stetson's U. T. C. 7 with matinee to good business. Manager Donahy thought he would try a performance with Stetson's co. on Sunday to see how a Sunday entertainment would draw. The attendance demonstrated the fact that the presentations of Sunday attractions will be a paying venture hereafter, as it was the largest audience of the season. Rag Baby 16; Casey's Troubles 17.

**MARSHALLTOWN.**—THE ODDER (H. J. Howe, manager): Joseph Hawthorn in Paul Kaurer to fair business 12.

**OSKALOOSA.**—MASSON OPERA HOUSE (G. N. Beecher, manager): Keep It Dark 11; fairly good business. Silver King 7; good business. —CEDAR RAPIDS.

**CELESTINE.**—CELESTINE'S (F. A. Simmons, owner and manager): Chip of the Old Block 4, and McCabe and Young's Minstrels 5. Played to light business. Casey's Troubles 15 and Peck's Bad Boy 16 to fair sized audiences. Ivy Leaf 13; Joseph Murphy 14.

**WATERLOO.**—OPERA HOUSE (C. F. Brown, manager): Casey's Troubles 10; good business. A Soap Bubble 15.

**IOWA CITY.**—OPERA HOUSE (J. K. Coldren, manager): Peck's Bad Boy to a good house 9. Hilarity 17.

**FORT MADISON.**—FORT MADISON OPERA HOUSE (E. Allen, manager): Macey and Mahara's Silver King 12 gave a most excellent performance to a very large and enthusiastic audience.

## KANSAS.

**NEWTON.**—RAGDALE'S OPERA HOUSE (T. P. Ragdale, manager): Wilbur Burleigh comb. to good houses 5-7. Bunch of Keys 11.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Postage Stamp co. in A Social Session played a good house 9. Little Lord Fauntleroy 10 turned people away. —GRAND OPERA HOUSE (C. F. Kendall, manager): Topoka musically induced the most advanced towns in the country. Indeed, I doubt if any town of its size in the United States can boast of as fine a library building and art school and as good Conservatory of Music, nor as many prominent musical teachers and artists. Our Festival Chorus of 150 voices gave a pleasant concert 3, rendering Dr. Stainer's sacred Cantata, military band the second best band in the United States), a number of leading vocalists and Herr Kohler, the eminent pianist. While, in some sense, an amateur performance, the large number of those participating were above the average of professionals in that line, some of them being ex-professionals in fact. It was undoubtedly the musical event of the season. The house was packed to suffocation. Mattie Vickers presented Jacqueline 4, 5.

**PARSONS.**—EDWARDS OPERA HOUSE (Johnson

and Fitch, managers): John Dillon in Wanted the Earth 9 to good business. Little Lord Fauntleroy was acceptably presented 12.

**ATCHISON.**—PRICE'S OPERA HOUSE (L. M. Crawford, manager): The Old Homestead was presented to a large audience 10.

**WICHITA.**—OPERA HOUSE (L. M. Crawford, manager): The Old Homestead opened to fine business 12. —ITEM: Thomas F. Price and wife of the Old Homestead co., formerly resided here, and have been kept busy shaking hands with old friends. —Manager McFarland, of the same co., is in the Indian Territory on a hunting expedition and being a crack shot will, no doubt, make havoc among the "he-ar" and deer.

**FORT SCOTT.**—OPERA HOUSE (W. P. Patterson, manager): Mattie Vickers in Jacqueline drew a fair sized house 11.

## KENTUCKY.

**OWENSBORO.**—TEMPLE THEATRE (Morton, Watkins and co., managers): Murray and Murphy in Our Irish Visitors 10 to a fair audience.

**HENDERSON.**—OPERA HOUSE (R. E. Cook, manager): P. P. Baker 11 in Chris and Lena to S. R. O.

**LEXINGTON.**—OPERA HOUSE (Scott and Mann, managers): Little Lord Fauntleroy played to crowded houses 4, 5. Thomas W. Keene presented Louis XI and Richelieu 6, 7 to satisfactory business.

## MAINE.

**PORTLAND.**—THEATRE: Long before Richard Golden's nimble legs ever got tangled up in the Evangeline heifer he was a dapper clerk in his brother's Bon Marche in this city and consequently his appearance as Jed Prouty in his new creation was signalized by crowded houses 11, 12. The success he has won is certainly deserved, for not only is his Jed Prouty a clever creation, but the co. surrounding him is above the average, and the scenic effects are realistic and natural. —ITEMS: Stoddard's lecture on "Berlin" 10 was a masterly arrangement of the grandeur and beauties of the Fatherland. —Richard Golden's ambition is about to be gratified, as he is rapidly mounting the ladder of success. —The new opera house for next season is an assured success. —Minerva E. Mason, a well-known member of the Bostonians, was married 2 in Philadelphia to Burton F. Reed, of Brooklyn.

**BANGOR.**—OPERA HOUSE (Frank A. Owen, manager): Richard Golden in Jed Prouty jammed houses 9-11. Little Millie Smith danced herself right into the hearts of the audience.

## MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (H. W. Williamson, manager): O'Neill's Monte Cristo co. 4 to excellent business. The star played a return engagement.

## MASSACHUSETTS.

**BROCKTON.**—CITY THEATRE (W. W. Cross, manager): The Bells of Haslemere to a large and well pleased audience 7. Oliver Byron presented The Plunger to fair business 11. —ITEMS: Kathryn Plunger, of The Bells of Haslemere co., is seriously ill at the Hotel Belmont. —Bradford Edson, who has been connected with the City Theatre orchestra for the past five seasons, has accepted a similar position in a Cleveland theatre. —Ellis B. Holme, a fine musician, formerly of Baird's Minstrels, replaces him in this city. —William Cameron, for several seasons manager of J. J. Dowling's co., has retired from the profession and gone into business in company with Charles A. Mason at St. Clements, Mich.

**PITTSBURG.**—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Charles McCarthy in One of the Bravest played a large audience 10. —ITEM: McCarthy's quartette took part in the entertainment given in Boston 8 for the benefit of the families of the firemen killed in the recent fire, jumping from Pittsfield to do so.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Mason Mitchell's Fugitive co. 6, 7 pleased light audiences. Oliver Hyron 9 presented The Plunger—a play which plunges into a little of everything known to authors or stage manager—to fair business. The piece has been altered considerably since the co. presented it early in the season. —ITEMS: Oliver Hyron does not play the week before Christmas. —Steve Leach, advance agent, closed with the co. here. The co. play week stands the remainder of the season, and are due in San Francisco in May. Mr. Leach will be in advance of the co. again next season. —Cora Tanner is the attraction for the Elks' benefit 13.

**LOWELL.**—OPERA HOUSE (John P. Coagrove, manager): The Apaches had a successful week closing 14. Drifting Apart 16-18. John L. Stoddard will lecture on "The Castle Bordered Rhine" 11. —MUSIC HALL (A. V. Partridge, proprietor): Claire Scott, supported by S. K. Coburn, was the attraction last week, appearing in Theodora, Mary Stuart and A Charming Woman to remunerative business. Our Flat 16.

**NORTH ADAMS.**—WILSON OPERA HOUSE (P. E. Swift, manager): Stanley Macy's C. O. D. co. played to very light house 7. Floy Crowell co. to very good houses 9-11. H. R. Jacobs' Wages of Sin co. 12. A Bunch of Keys 13.

**NEW BEDFORD.**—OPERA HOUSE (W. W. Cross, manager): Bells of Haslemere 6; fair house. Mora 16—week. —ITEMS: Dennis J. McDonald of this city, has joined the Duier, Bowen co. —Lawrence Gero, janitor of the Opera House, has been presented with a gold watch and chain.



ager: Adam Forepaugh Jr., and his trained horses, etc., week of 9 to poor business.

**HOLYOKE.**—OPERA HOUSE (Chas. Brothers, manager): New York Lyceum Theatre co. in our flat to a light house 7. Justin Adams' Stock Dramatic co. to crowded houses 9, week.

## MICHIGAN.

**DETROIT.**—OPERA HOUSE (C. J. Whitney, manager): Jim the Penman did a good business 9-11. Fanny Davenport in La Tosca drew packed houses 12-14. MINER'S GRAND THEATRE (C. A. Shaw, manager): The Nelson family gave good entertainments 9-11. Lewis Morrison in Faust 12-14. The scenic effects were the finest ever seen in this city, the supporting co. good, and Mr. Morrison as the Mephisto was entirely satisfactory. WHITNEY'S GRAND OPERA HOUSE (C. H. Garwood, manager): Chicks drew crowds week of 9.

**LANSING.**—OPERA HOUSE (M. J. Buck, manager): May Davenport Burlesque co. 5. They stranded at Charlotte 7. Effie Ellsler in The Governess 9. A splendid play and a good evenly-balanced co.

**MUSKEGON.**—OPERA HOUSE (Fred L. Reynolds, manager): Effie Ellsler in The Governess to a small house 10.

**GRAND RAPIDS.**—POWERS' OPERA HOUSE (F. H. Cobb, manager): Lewis Morrison had good reason to find fault with the financial success of his Faust production 6, 7. The performance was a most perfect one in all details. The scenery and electric effects were novel and effective. La Tosca was seen by an immense audience 9. Miss Davenport was ill and her acting lacked its general force. The mountings were commendable. Jim the Penman, with Joseph E. Whitney in the cast did good business 12. Effie Ellsler 13, 14. REDMOND'S (R. R. Salter, manager): True Irish Hearts has packed this house all week, standing room only being placarded every night. J. P. Sullivan as Lanty Lannigan acts well and sings fairly; while the balance of the cast do well in their respective parts. A number of taking specialties were introduced with good effect. The illuminated chapel in the fourth act was a realistic and pretty scene. Al. Wilson in Chicks week of 10. ITEMS: Hunting Charley Garwood ran down from Detroit 7 to look after his theatrical interests here. Manager Fred Berger is in the city spending a few days with his family as the Sol Smith Russell co. is resting two weeks previous to their opening in Minneapolis 23.

**BATTLE CREEK.**—HAMILTON'S OPERA HOUSE (R. R. Smith, manager): May Davenport booked Dec. 7 stranded at Charlotte the day before. Stetle Clayton, in On the Hudson, 9, to a fair house.

**EAST SAGINAW.**—ACADEMY OF MUSIC (L. A. Powers and Buckley, managers): A large audience greeted Lewis Morrison in Faust 12. His Mephisto was visibly a better and stronger interpretation and the performance in every respect more effective, than at its former appearance here. The audience was enthusiastic. Lost in New York 16-18.

**HALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager): Effie Ellsler in The Governess 11; fair house. Miss Ellsler was very fine and her support was excellent.

## MONTANA.

**HELENA.**—MINE'S OPERA HOUSE (John Maguire, manager): Spider and Fly, J. Joseph Gruber, Fairfax and The World against her. They played to good business and gave excellent performances, putting the pieces upon the stage with an attention to detail that was pleasant to behold.

**ANACONDA.**—EVANS HALL (John Maguire, manager): This has been a week of attractions. Hyers Sisters 2, Grismer-Davies 3, Spider and Fly 4, and McKee Rinald, 5, all played to good houses.

## MINNESOTA.

**ST. PAUL.**—NEWMARKET THEATRE (L. N. Scott, manager): Frank Danie and Bessie Sanson in Little Patch 3, 7, a good co. They gave a very humorous and catchy entertainment to fair houses. A. S. Lipman and The Burglar co. drew a large house 8. Louis James and his excellent co. presented Virginia, Hamlet and Ingomar in good style to good houses. The support throughout merits praise and the plays were finely rendered. Held by the Enemy 10, 12-14. HARRIS' THEATRE (Walter B. Harris, manager): Pat Boone produced a musical comedy, Margery Daw, week of 9, giving an interesting and enjoyable performance that drew well-filled houses. The matinee performance 6 for the benefit of St. Paul Lodge of Elks at this theatre, proved a financial success; a fine programme was presented by professionals and local talent. The house was crowded.

**MINNEAPOLIS.**—GRAND OPERA HOUSE (J. P. Conklin, manager): The Burglar was presented by a fairly competent co. to good business 2-7. Wm. Gillette's Held by the Enemy opened to a large audience 9. Of the capable cast William Harcourt and Maud Hamlin are especially good as Col. Prescott and Rachel McCreery respectively. William Mandeville and Miss Dupree provided considerable amusement. Stage settings admirable. HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): House dark week of 9. BIJOU OPERA HOUSE (Jacob Litt, manager): An amusing farce comedy A Soap Bubble, opened to the capacity of the house 9. The clever specialties and good music were thoroughly enjoyed and the encores were frequent and enthusiastic.

## MISSISSIPPI.

**GREENVILLE.**—GREENVILLE OPERA HOUSE (I. Alexander, manager): Clifton's Ranch King 6, 7, with matinee, to fair houses. Streets of New York 11, He, She, Him, Her, 12. ELKS: A Lodge of Elks was organized here Nov. 1, with twenty-two charter members, to which ten have been added since then.

**JACKSON.**—McCollin's Opera co. to a large audience 5. McLean Prescott 10, 14, 15.

**VICKSBURG.**—OPERA HOUSE (Piazza and Co., managers): McCollin's Opera co. to a splendid house in The Beggar Student 6, 7. Robert Downing in The Gladiator to S. R. O. 11. Mr. Downing and Miss Blair received an ovation in the third and fourth acts, being called before the curtain five times.

## MISSOURI.

**SEDALIA.**—OPERA HOUSE (H. W. Wood, manager): The Little Nugget 7, fair business. The Isaac Payton Comedy co. packed the house in The Octopus 9. The *musica operanda* is to permit every gentleman buying a seat for the first night to obtain a lady's ticket free.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (G. D. Ferris, manager): A large audience was highly entertained by Wells and Jeffries' Noble Outcast 7. Schubert Quartette 17.

**ST. JOSEPH.**—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Natural Gas drew two large houses 3, 4. Vernon Jarboe drew two good houses 7. Lord Fauntleroy 10, 11; Paul Kauter 12, 14. GRAND OPERA HOUSE (H. W. B. Johnson, manager): Jennie Caley had a good house 5.

**JOPLIN.**—HAYES OPERA HOUSE (H. H. Hayes, manager): Little Nugget co. 4 to S. R. O.; Little Lord Fauntleroy co. 11, to a select house.

## NEBRASKA.

**NEBRASKA CITY.**—OPERA HOUSE (W. R. Sloan, manager): Andrews' Opera co. appeared 4 in Falke to the capacity of the house. Chip of the Old Block 9, to good business; co. good. Little Nugget 16.

**OMAHA.**—BOYD'S OPERA HOUSE (Boyd and Haines, managers): Patti Ross and her capable co. pleased large audiences 6, 7. Rosina Vokes to large and fashionable audiences 8, 10. Miss Vokes has the support of a fine co., and but for the advanced prices would doubtless have filled the house. Stuart Robson 20, 21; Milton Nobles 23; Pearl of Pekin 25, 26. GRAND OPERA HOUSE (Crawford and McKernolds, managers): The Postage Stamp co. in Social Session to small business 6, 7. The King's Fool 11, 12 to large and appreciative audiences at advanced prices. Pack's Bad Boy 16-18; Joseph Murphy, 19, 21; McCarthy's Mishaps 22, 24.

**FREMONT.**—LOVE OPERA HOUSE (Robert McReynolds, manager): Patti Ross tested the capacity of the Love 5 in Margery. A Social Session was fairly patronized.

**PLATTSMOUTH.**—WATERMAN OPERA HOUSE (J. P. Young, manager): Chip of the Old Block 14.

## NEW HAMPSHIRE.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White,

manager): K. P. Sullivan supported by a fair co. played 9-11 to very small houses.

**EXETER.**—OPERA HOUSE (J. D. P. Wingate, manager): Annie Mitchell Comedy co. 5-7, were poorly patronized.

**MASHUA.**—THEATRE (A. H. Davis, manager): The Uncle Hiram co. drew crowded house 10. FRANKLIN OPERA HOUSE (A. H. Davis, manager): The Japanese Village proved a drawing attraction this week.

**PORTSMOUTH.**—MUSIC HALL (John O. Ayers, manager): Arthur Rehan's Comedy co. presented Surprises of Divorce to a fair house 7.

**MANCHESTER.**—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Cora Tanner in Fascination 12, 13 to good business, giving the same excellent performance as last season. SMITH'S OPERA HOUSE (W. F. Pierce, manager): Vaudeville; good business.

## NEW JERSEY.

**HOBOKEN.**—H. R. JACOBS' THEATRE: The Great Metropolis opened for four nights 12 to a good house. The cast is a remarkably efficient one. Harry Weaver, Myron Leffingwell and Hamilton Revell were strong in their roles, giving their lines with a force that was well keeping with the stormy melodrama. C.W. Condit as the old light-house-keeper was picturesque, and Newton Chinell, Earle Sterling, Harry Hawk, Martin Cody and Master Murdoch also deserve special mention. Nettie Quinn as Nell was a charming, romping daughter of the sea, while Carrie Jackson as the betrayed sister of the Captain of the life-savers, exhibited a genuine pity in her last interview with her brother, that produced apparent moisture in the eyes of the audience. Pretty Ida Glenn, Mrs. W. G. Jones, who is probably one of the most popular old women actresses on the stage, Tillie Barnum as a sailor boy, and the piquant Adele Palma were also well received. The place is finely staged, especially where the rescue from the wreck occurs. In the latter scene Captain C. E. Clark, an old Government life-guard, takes part, and the effect is very realistic. This week Agnes Villa in The World Against Her. CRONHEIM'S THEATRE: Thomas' Burlesque Gaiety co. gave a good performance to excellent business all last week. The comb. comprises many clever specialties and the audience were highly pleased. This week the Bilson Star comb. with recruited strength will endeavor to repeat last week's business. ITEMS: Good houses are the rule at Knickerbocker Garden, but Manager Boyle says his expenses are too heavy to leave much margin for profit. Ed. Clifford, late manager at Cronheim's Theatre, and his wife are with the Marie Hubert Frohman co. in Jersey City this week. Mrs. Clifford gave an excellent and amusing rendition of the character of Lady Highflyer in False Charms. Representative Harrison of Jacobs' informs me that his principal, H. R. J., is highly pleased with the business of the house so far this season. Last Sunday evening the house was sold for The Great Metropolis twenty minutes before the curtain rose.

**PATERSON.**—JACOBS' OPERA HOUSE (Charles T. Ellis in Casper to good houses week closing 14. John A. Stevens in Wife for Wife 10-12. Wages of Sin co. 10-12. PROCTOR'S THEATRE: Waring and Zieff, managers: Ada Henry's Burlesque co. week closing 14; medium business. Gus Hill's World of Novelties 16; McMahon Specialty comb. 23.

**NEWARK.**—MINER'S NEWARK THEATRE: J. K. Emmet began a week's engagement at Miner's Theatre in Uncle Joe 9, which proved to be as great a success as the other plays of this popular comedian. H. R. JACOBS' GRAND OPERA HOUSE: Siberia was enthusiastically received week closing 14. Under the Lash 16.

**ELIZABETH.**—TEMPLE OPERA HOUSE (A. H. Simpson, manager): Metastaser-Vaughan's Tourists in a Pullman Car co. to a large and enthusiastic audience 7. Francesca Redding co. in repertoire to good houses week of 9.

**TRENTON.**—TAYLOR OPERA HOUSE (John Taylor, manager): The Fakir was presented to a very large audience 9. The New York Philharmonic Club attracted the largest audience they ever played to in this city 10. A Dark Secret played to big business 12-14.

## NEW YORK.

**ROCHESTER.**—LYCEUM THEATRE (John R. Pierce, manager): Fine audiences greeted Hoyt and Thomas' excellent co. in A Midnight Bell 9-11. George Richards as Deacon Tidd, kept the house in a continual roar, and he was ably assisted by Eugene Campbell, Martin Trip, Fanny McElroy and a quiet and effective work as the schoolmaster was very pleasing. The Booth-Medjeska co. appeared to large houses 13-14, presenting The Merchant of Venice, Richelieu and Hamlet. Clara Morris 19-21. ACADEMY (H. R. Jacobs', manager): Woman Against Woman attracted large and well-pleased audiences week closing 12. Pat Rooney 10. GRAND OPERA HOUSE (F. J. McCall, manager): The London Alhambra Vaudeville co. appeared past week to fairly good business. John H. Smith's Novelty co. 16.

**BUFFALO.**—ACADEMY OF MUSIC (Mec'h Bros., managers): Clara Morris and Primrose and West's Minstrels are at the Academy this week, and the Star remains dark. COMINE LYCEUM (Jacobs and Kimball, managers): N. S. Woods in his new play, Out in the Streets, did an excellent business last week. Keller opened 16. WEST STREET THEATRE (H. R. Jacobs, manager): Dan MacFar's Clean Sweep was a financial success last week. The Blue and the Gray 16. Frank I. Frayne occupied the Gaiety Theatre and was well received. The Alhambra Burlesque co. opened 16. Otto Hegner, the juvenile pianist, was at the Star 14.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, manager): Cleveland Consolidated Minstrels 14 to a crowded house, notwithstanding the inclement weather. An excellent co., giving a first-class performance. The singing and dancing were particularly good.

**OGDENSBURG.**—OPERA HOUSE (George L. Ryan, manager): No attraction booked until Rhea, Jan. 6.

**SARATOGA SPRINGS.**—PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Two Sisters 10 to a well-filled house; elegant play, costumes and scenery. TOWNS HALL (Hill and Connor, managers): C. O. D., Stanley Macy co., arrived 9, but owing to a misunderstanding of the printers no paper had been received here, and the co. did not play.

**HOMER.**—KEATY'S OPERA HOUSE (George W. Keaty, manager): J. C. Lewis Comedy co. in Si Pinkus 15 to big houses; Gray Brothers' Minstrels 12 to a large house; co. first class.

**CANASTOTA.**—BRUCE OPERA HOUSE (Bell and Saul, managers): Lucier Novelty co. 9 to a fair house; counter attractions was the cause of not a large house. Good co. co. and fine orchestra. Legal Document booked for 13 failed to materialize.

**LOCKPORT.**—HODGE OPERA HOUSE (J. R. Heintz, manager): The Bostonians 9 gave Pygmalion and Galatea to a \$5.00 house, the largest and most enthusiastic audience of the season.

**CONHOE.**—OPERA HOUSE (E. C. Game, manager): Stanley Macy in C. O. D.; fair house; William Shannon's specialties were well received. Bunch of Keys 14.

**SCHENECTADY.**—CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers): Denham Thompson in The Two Sisters gave a fine performance to a big house. Wages of Sin 13. One of the Bravest 23. Nye and Riley 25. ITEMS: Major Pond has settled with the Sherlock Sisters, and Nye and Riley will lecture on Christmas night.

**ELMHURST.**—OPERA HOUSE (W. Charles Smith, local manager): Hamilton's Fantasma 9-11 to large houses, giving good satisfaction. Dime concert by Cooper's Band was enjoyed by a large audience 12. MADISON AVENUE THEATRE (G. W. Smith, manager): Watte's Comedy co. week of 9 produced Christmas Eve, Queen Mab, Woman Against Woman, M'Lisa, Nan the Virginian and Frency Spv.

**OLEAN.**—OPERA HOUSE (Wagner and Reis, managers): The Duff Opera co. in Paola attracted a large and fashionable audience 12, and gave general satisfaction.

**PORT JERVIS.**—LEA'S OPERA HOUSE (George Lea, manager): Dan A. Kelly in After Seven Years 7; Light House 10; Harry La Marr 10 in Widow Bedott to poor business.

**OWEGO.**—WILSON OPERA HOUSE (B. F. Tutill, manager): Daniel A. Kelley in After Seven Years 11 to poor business. Gay Brothers' Minstrels 14 to a fair house.

**SINGHANTON.**—OPERA HOUSE (I. P. E. Clark,

manager): Hamilton's Fantasma 6-7; very large business. Zeffie Tilbury, supported by a good co. week of 9 to large and well-pleased houses.

**ALBANY.**—A Tin Soldier and A Midnight Bell were presented at Proctor's week closing 14; both did fairly well. Primrose and West's Minstrels 16. Arthur Rehan's co. 12-14.

**AT H. R. JACOBS' THEATRE:** White Slave had a very successful engagement last week. Wages of Sin and Wife for Wife week of 16.

**AT HERMANN'S BLEACHER HALL:** The Haverly-Cleveland Minstrels are booked for 24-25.

**TARRYTOWN.**—MUSIC HALL (William Wallace, manager): Primrose and West's Minstrels 10 to a light house.

**AUBURN.**—BURTIS' OPERA HOUSE (E. J. Matson, manager): A \$5.00 house greeted the Booth-Medjeska co. 9. Hamilton's Fantasma crowded the house 12-14.

**OWEGO.**—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): The Fat Men's Club 10; rainy night, had a good house, and gave satisfaction. Two Sisters 17, Victoria Vokes 30.

**TROY.**—RAND'S OPERA HOUSE (Gardner Rand, manager): Cora Tanner presented Fascination to good houses 9-11. Primrose and West's Minstrels 13-14; big business. GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): In the Ranks drew fair houses week closing 14. Woman Against Woman 16.

**ROME.**—NEW OPERA HOUSE (W. H. Frisbie, manager): J. C. Stewart's Fat Men's Club delighted a large audience 9. SINK'S OPERA HOUSE (W. S. Sink, manager): Markie and Mackie Minstrels had a fair-sized audience 11.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Rhea in Josephine, Empress of the French 14.

## OHIO.

**COLUMBUS.**—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): The Casino Opera co. put on Nady and Erminie 9-11 in good style to fair business. T. W. Keene will finish out the week appearing as Louis XI. Richelieu, Shylock and Richard III. Haverly-Cleveland Minstrels headed by Rice and Sweatnam 16, 17. Natural Gas 23-25. GRAND OPERA HOUSE (Miller Brothers, managers): Charles Erin Verner in Shamus O'Brien is playing to rather light business this week. A Legal Wreck opens 15 and the Wilbur Opera co. will begin a two weeks' engagement 22. ITEMS: James Geary has resigned as manager of the World and the directors have Smith Warner as his successor. Manager James G. Miller is in New York looking after Kajakia, which is making a tremendous hit in the metropolis.

**DAYTON.**—THE GRAND (Reist and Dickson, manager): The Howard Burlesque co. 4; fair business. Imre Kralffy's Lagardere 5 drew a good-sized audience and gave the best of satisfaction. Maurice F. Drew as Lagardere received an ovation. Co. good. A large and fashionable audience witnessed Sweet Lavender 9 and pronounced it one of the hits of the season. The Dick Phenyl of A. P. Burbank, deserved special mention. THE PARK (Reist and Dickson, managers): Gray and Stephens' co. in The Old Oak Bucket and Saved from the Storm commenced a three nights' engagement 9 and turned hundreds away nightly. Barry Johnson in The Eagle's Nest 12-14. MEMORIAL HALL, SOLDIERS' HOME (Samuel Henderson, manager): Corinne played to the largest audience of the season 9 and gave a performance that the veterans are still talking about. CUES: Maurice F. Drew, of the Lagardere co., was a member of last season's Summer co. at the Soldiers' Home, and was busy shaking hands with his numerous friends while here.

**URICHESVILLE.**—CITY OPERA HOUSE (Elvin and Van Orban, proprietors): Charles E. Verner in Shamus O'Brien to exceedingly good business 7. D. P. Hurlburt's Hippocynagon 23, 24.

**EAST LIVERPOOL.**—BRUNT'S OPERA HOUSE (Thompson and Wey, managers): Shamus O'Brien to fair house 4. Charles Forbes' New Black Diamond to a fair house 7. Gibney, Gordon and Gibler Comedy co. 9-week.

**URBANA.**—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): The Little Tricix 9; fair house. PERSONAL: W. J. Benedict, advance manager of the Little Tricix co., closed here and returned to New York to put his play, The Curate, on the road.

**TIFFIN.**—SHAWMAN'S OPERA HOUSE (C. B. Hubbard, manager): The entertainment given by the New Arabian Nights Burlesque co. was one of the most enjoyable that a Tiffin audience has witnessed this season, and deserved a packed house instead of the slim one which greeted them. A Clean Sweep 23; Two Old Cronies 28.

**STUEBENVILLE.**—CITY OPERA HOUSE (W. D. McLaughlin, manager): C. E. Verner and a well balanced co. in Shamus O'Brien 9 to a fair sized audience. Mrs. Mary A. Livermore 14; Two Old Cronies 18; Gorman's Minstrels 19. STANDARD OPERA HOUSE (A. W. Beach, manager): Arabian Nights 10; good house; performance satisfactory.

**LONDON.**—HIGH STREET THEATRE (W. H. Chandler, manager): Jane Combs, supported by a strong co. gave a good presentation of Bleak House to a fair sized audience 7. The Kindergarten 11 pleased a large audience. Eddie Gignere deserves special mention.

**AKRON.**—ACADEMY OF MUSIC (W. G. Robinson, manager): Willis, Henshaw and Ten Brock in Two Old Cronies played to a large house 10. Jane Combs presented Bleak House 12 to fair business.

**NEWARK.**—OPERA HOUSE (J. H. Miller, manager): The Kindergarten was presented by a first-class co. 7. Charles Bowser in Check 13.

**PAULDING.**—NANN'S OPERA HOUSE (Charles Drake, manager): Gifford's U. T. C. played to poor business 2-3. Co. stranded here. Nellie Free 5 to good business. Fisher's Cold Day 10 to S. R. O.

**PIQUA.**—CONOVER'S OPERA HOUSE (George Newton, manager): W. A. Brady's After Dark co. 4 to S. R. O. Kralffy's Lagardere 9 to S. R. O. at advanced prices.

**TROY.**—TROY OPERA HOUSE (G. A. Brennan, manager): Jane Combs and her excellent co. delighted an intelligent and large audience 10. The most artistic and meritorious entertainment of the season.

**WOOSTER.**—QUINCY OPERA HOUSE (Lewis McClellan, manager): Two Old Cronies 7; performance splendid; house crowded.

**MARION.**—MUSIC HALL (James Sargent, manager): Jane Combs produced Bleak House to a splendid audience 9. AMATEUR: Samuel Smith produced From Street to Mansion 5 for the fourth time to a large audience with great success.

**IRONTON.**—MANSON OPERA HOUSE (B. F. Ellsbury, manager): Black Hussars Minstrels 16; Ada Gray 23; Karl Gardner 30.

**CIRCLEVILLE.**—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): James Reilly in Broommaker of Carlsbad 10 to good business. The Linden Monte Cristo co. opened 9 for a week in repertoire to S. R. O. and have been playing to crowded houses. ITEMS: G. W. Preston joined the London co. here. Circleville Lodge gave an impromptu banquet and social session 11 in honor of Frank Linden and members of his co.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (George W. G. manager): Willis, Henshaw and Ten Brock in Two Old Cronies 6 to big business. Co. play return date 11.

**MANFIELD.**—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): Miss Nelly Stevens, pianist, assisted by Sarah Lavin, vocalist, had a large and well-pleased audience 6. This is the first of a series of concerts to be given under the direction of Miss Louise Wolfarth, a local pianiste. A good audience was well pleased with the Arabian Nights 9. The entire co. is made up of capable people, the costumes good and the scenery used is very fine.

**MILLER'S OPERA HOUSE (Miller and Dittenhofer, manager):** Dr. McGivern lectured on "How to Prevent Poverty" to a small audience 10. My Aunt Bridget 18.

**WELLSVILLE.**—COOPER OPERA HOUSE (W. D. Wade, manager): D. H. Williams' Irish Comedy co. to a much larger house than their performance merited 11. Jane Combs in Bleak House 15.

**LIMA.**—FAULTY OPERA HOUSE (H. G. Hyde, manager): Howell and Gibbons' Kindergarten co. 14 to good business. Nelson's World co. 17. W. S. Cleveland's Minstrels 18.

**HAMILTON.**—MUSIC HALL (William H. Morner, manager): Lizzie Evans, Elk Benefit, crowded the house 7. Lyons' Comedy co. to fair business week of 9. OPERA HOUSE (Thomas A. Smith,

manager): Eagle's Nest to a large house; entire satisfaction. ITEMS: Lizzie Evans was made an honorary member of Hamilton Lodge 9, B. P. O. E. The Opera House is now equipped with the best fire-escape in the State.

**KENTON.**—GRAND OPERA HOUSE (H. Dickson, manager and proprietor): Hurlburt's Hippocynagon to fair houses 6, 7. Daly's Upside Down 20.

**WAPAKONETA.**—TIMMERMEISTER'S OPERA HOUSE (C. W. Timmermeister, manager): Jane Combs in Bleak House to a fair sized audience 4; co. good but play did not seem to be fully appreciated. A Cold Day 13; crowded house and good entertainment. The Kindergarten 16. Frank Beard, the chalk artist, 17.

**ALLIANCE.**—GORDON'S OPERA HOUSE (C. A. Goddard, manager): Two Old Cronies 12 was the best musical comedy that has visited Alliance for a long time. They return 26. SOURBECK'S OPERA HOUSE (G. W. Sourbeck, manager): The Drummer Boy 11-14 by house talent was well rendered and greeted by large and appreciative audiences.

**MIDDLETOWN.**—BIJOU OPERA HOUSE (J. C. Brereton, manager): Little Tricix 7 to a big house. Eagle's Nest 11; fair house.

**NATCHEZ.**—NATCHEZ OPERA HOUSE (T. Wine-land, manager): McLean-Prescott comb. 10-11 in Pygmalion and Galatea, Ingomar and Richard III. to fair business.

**SANDUSKY.**—DEMILLER'S OPERA HOUSE (Ritter and Hg., managers): Gorman's Minstrels 23; packed house. St. Felix Sisters 14; fair business.

## OREGON.

**PORTLAND.**—NEW PARK THEATRE (J. P. Howe, manager): Helen Blythe closed her week's engagement 8 in her delineation of Cora in The Creole to a good house. Charlotte Thompson 9-11. Katie Putnam returns to us 12-14 after a six months' tour in Australia, where she did well. PERSONAL: J. R. Bell, who at one time was associate manager of the New Park with J. P. Howe, has severed his connection with the latter and gone to San Francisco.

## PENNSYLVANIA.

**HARRISBURG.**—OPERA HOUSE (G. H. Markley, manager): Keller, the magician, 9; fair business. The professor gave entire satisfaction. Lilly Clay's Gaiety co. 10; business good. Robert Mantell in Monbars 11; well-filled house. Tom Ricketts in repertoire 12-14; fair attendance.

**BRADFORD.**—WAGNER OPERA HOUSE (Wagner and Reis, managers): Robert Mantell in Monbars to a large and appreciative house 6; Zo-zo to fair attendance 7; Duff Opera co. in Paola entertaining a large audience 10; After Dark 12.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): After Dark 7; good business. Two Old Cronies 14. James O'Neill 23. OPERA HOUSE (Orr and Rea, managers): Lottie Delmain's Burlesque co. gave a poor performance 7. The co. disbanded here. Leonzo Brothers week of 9 and doing a fair business.

**DANVILLE.**—OPERA HOUSE (F. C. Angle, manager): Hardie and Von Leer in On the Frontier pleased a good-sized audience 10. Miss Von Leer received a curtain call. Boy Tramp 14.

**MAHANGETOWN.**—OPERA HOUSE (J. J. Quirk, manager): The Olive Torbett Concert co. 23. The auspices of the Young Men's Republican Club, gave a most delightful musical performance to a large and elite audience 5. Rufus Scott in Thrown Upon the World gave a passable performance to a medium sized audience 11.

**WARREN.**—LIBRARY HALL (W. A. Alexander, manager): Duff's Opera co. in Paola 10; packed house. Fine performance and general satisfaction. Keller 12; fair house. Rhea 18.

**CARBONDALE.**—OPERA HOUSE (I. O'Hearn, manager): Hardie and Von Leer in On the Frontier 7 to a fair house. Dan'l Kell in After Seven Years to a light house 9. The Boy Tramp co. to a good sized and well pleased audience 11. The special scenery was very good.

**MILTON.**—GRAND OPERA HOUSE (W. H. Smith, manager): The A. C. Delmore Dramatic co. 9; fair performance. Rinehart Opera co. 23, 24.

**PLYMOUTH.**—OPERA HOUSE (R. N. Smith, manager): Thrown Upon the World 5; Passion's Slave 5. Both to smaller houses than they deserved.

**SHANOKIN.**—G. A. R. OPERA HOUSE (John P. Osler, manager): Thomas E. Shea, well supported, drew large houses week of 11. The co. has been obliged to cancel their engagement at Johnstown, Pa., owing to the catastrophe which occurred at the theatre at that place during the early part of the week. They will remain here during that time, playing the first three nights. They open Christmas week at Newcastle, Pa.

**OIL CITY.**—OPERA HOUSE (Wagner and Reis, managers): Robert Mantell in Monbars 7, drew a large house. The star and the support were heartily received. Duff's Opera co. gave a 9; large house, and entire satisfaction. Reuben Glue 10; fair house. Primrose and West's Minstrels 27.

**WILKESBARRE.**—MUSIC HALL (M. H. Burghard, manager): Maggie Mitchell to a large and delighted audience 7. Hoyt's Hole in the Ground 10 to fair business. ITEMS: Charles H. Clark has closed with A Hole in the Ground co. His part, A Stranger, was capably filled by Julian Mitchell. Haverly-Cleveland Minstrels 11; good business



in the Grand had good business. 12. Robert Mantell in Monro drew a fashionable audience.

**MEADVILLE.**—ACADEMY OF MUSIC (E. A. Hemmestad, manager): After Dark 9 drew a big house; good co. and very satisfactory performance. 20-20 failed to please a fair sized audience.

**M'KEESPORT.**—WHITE'S OPERA HOUSE (A. Van And, manager): Gorman's Minstrels gave a fair performance to a well filled house, at advanced prices.

**SCRANTON.**—ACADEMY OF MUSIC (C. H. Lindsay, manager): Bennett-Moulton Opera co. week of 9, giving nine entertainments, all to good business.

#### RHODE ISLAND.

**PROVIDENCE.**—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The Bella of Haslemore to very fair audience 9-11. Haslemore's New Fantasia 12-14; good business. Carleton Opera co. week of 16; Robert Mantell week of 23. GAIETY OPERA HOUSE (B. F. Keith, manager): James Wallick's co. in The Bandit King played to big business week closing 14. The Two Macs week of 16.

**NEWPORT.**—OPERA HOUSE (H. Bull, manager): There has been little doing in a theatrical way for a fortnight. Myra Goodwin gave six to a good house. She danced as well as ever and was well received. The co. disbanded here. They have been out three weeks, but the business could not warrant a continuance. Jay Hunt week of 16 in repertoire. —EKS: Dr. Quinlan, ex-Grand Ruler of the B. P. O. E., will be received by Newport Lodge 16.

#### SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (Will T. Keogh, manager): Karl Gardner, well supported, appeared in Pathos 9, 10, to good houses. Mr. Gardner has an excellent voice and his songs were vociferously encored. —GRAND OPERA HOUSE (J. P. O'Neill, manager): The Boston Symphony Orchestra Club appeared 10, 11, to fair houses. The concert was one of the most finished musical entertainments ever presented here.

#### TENNESSEE.

**CHATTANOOGA.**—NEW OPERA HOUSE (Paul R. Albert, manager): He, She, Him, Her, 9, gave a good performance to a full house. Thompson Opera co. in Said Pasha 10 to big business. Rice's Evangelists 12; packed house. P. F. Baker 14; Gilmore's Band 17; Frederick Ward 18.

**NASHVILLE.**—THE VENDORS (J. O. Milson, manager): Little Lord Fauntleroy drew crowded and delighted houses 9-11. There were two matinees and Manager Milson displayed his S. R. O. sign at both. The co. was strong and very evenly-balanced. As Little Lord Fauntleroy Ada Fleming and Alberta Keen were remarkably clever. Held by the Enemy opened 12 to a good house and held the boards remainder of the week. The play was well received. The co., however, was hardly equal to the task of presenting it as it should have been. Streets of New York 16-18 and Fred Ward 19-21. Following them is Roland Reed 22-24. —ITEMS: Herman Blumstein, an old Nashville boy, is playing Dick in the Little Lord Fauntleroy co. and a clever boot-black he makes two. —EKS: William, manager of the Little Lord Fauntleroy co. asked to be most kindly remembered to THE DRAMATIC MIRROR.

**MEMPHIS.**—MEMPHIS THEATRE (Ellis Leubner, manager): Emma Abbott closed her engagement with a grand presentation of Martha. 7. Held by the Enemy opened to a good house 9 for three nights. The play was well staged and runs smoothly and does not excite any sentiment that might arouse section feeling. Robert Browning 12-14. —ITEMS: J. W. Owen, in advance of Kate Castleton, is here. This co. will next week of 16-21 and open 21 for the week making Miss Castleton's fourth Christmas in Memphis. She is looked upon as a Christmas gift by the poor of the city, as she always gives a benefit matinee for charitable objects.

#### TEXAS.

**WACO.**—OPERA HOUSE (J. P. Garland, manager): Royce and Lansing's Musical Comedy co. in Scrap Book to a fair house 9. Ray L. Royce in his different specialties was very good, but the play and the rest of the co. were very poor. Julia Grant's Opera co. in The Brigands to a crowded house 6. Frank Jones in Si Perkins to a large house 7. —ITEMS: Gus Walker, stage manager at the Garland, was shot in the arm by a drunken man.

**HOUSTON.**—GRAY'S OPERA HOUSE (Henry Greenwell and Son, managers): McLean and Prescott 2; good house. Nellie McHenry 4, 5, with matinee every body much pleased and good business at all three performances.

**HILLSBORO.**—OPERA HOUSE (M. P. Kavanaugh, manager): Newton Beers in Ench Arden to a crowded house 5. —ITEMS: W. E. Harris, the professionally business manager of Royce and Lansing's Musical Comedy co., spent a day here. —Kate Romanina, who assumes the role of Marian Lane in Ench Arden, had the pleasure of meeting some relatives who reside here.

**SAN ANTONIO.**—GRAND OPERA HOUSE (T. W. Mulhally, manager): Julia Grant's Opera co. gave four performances to large business 4, 5.

**GALVESTON.**—THEATRE OPERA HOUSE (E. Greenwell and Son, managers): A Night Off and Arabian Night did a good business 6-8. A Possible Case 9, 10 scored an indubitable success in every way.

**SHERMAN.**—SHERMAN OPERA HOUSE (A. O. Nash and Co., managers): Frank Jones as Si Perkins to a crowded house 2. Royce and Lansing co. 20.

**FORT WORTH.**—OPERA HOUSE (George H. Dushwood, manager): George W. Peck, essayed Rip Van Winkle 4. His German dialect is unlike anything I ever heard before. He's impersonation of Rip will not induce our theatregoers to witness it again, should he return here. Frank Jones in Si Perkins had a crowded house 6, and gave a very satisfactory performance. The Royce-Lansing Musical Comedy co. in A Scrap Book 7, but did not draw well. They give a good musical entertainment.

**TEMPLE.**—BIJOU OPERA HOUSE (Joe Radd, manager): Royce and Lansing's Musical Comedy co. to the business 2. Good co. A Night Off 12; A Possible Case 20.

**SEABOARD.**—MCDONOUGH OPERA HOUSE (J. B. McDonough, manager): Royce and Lansing's Musical Comedy co. to a small but well pleased audience 14. Mr. Royce is a first-class comedian in all the roles he played, and was called out several times in each act.

**PALESTINE.**—TEMPLE OPERA HOUSE (C. F. and O. B. Sawyer, managers): Agnes Herndon in La Belle Marie to moderate business. Prof. D. M. Bristol's Equestrianism 5, matinee and night, to S. R. O. —ITEMS: There is a movement on foot to organize a stock company for the purpose of erecting a magnificent theatre, to be completed in time for the opening of next season.

**PARIS.**—BARCOC OPERA HOUSE (John H. Walker, manager): Gardner's co. in Streets of New York had a fair house 3; performance good. Agnes Herndon in La Belle Marie to light business 4.

**MARSHALL.**—MARSHALL OPERA HOUSE (John S. and Carter, managers): Professor Bristol's Equestrianism to a fair business 2-4.

**DALLAS.**—DALLAS OPERA HOUSE (A. Greenwell and Son, managers): Si Perkins to big business 3. Newton Beers in Ench Arden 4, 7; fair business; performances fair and scenic effects good.

**GREENVILLE.**—CANEBOY OPERA HOUSE (F. Northrup, manager): Frank Jones co. in Si Perkins 4 to fair business. Audience well pleased; Good co.

**WEATHERFORD.**—OPERA HOUSE (D. C. Haynes, manager): Newton Beers in Ench Arden 2; good business. Richards and Pringle's Georgia Minstrels 11; poor business.

#### UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): Charles Arnold presented Hana, the Bestman, to good audiences 5, 6. The child actress, May Hannon, is the best and most clever we have ever seen. Her singing and dancing are very good. The St. Bernard dog, Ned, is a magnificent animal and is well trained. The co. is fairly good. —GRAND OPERA HOUSE (Will Burgess, manager): Nick Roberts gave a very bad performance, called Humpty-Dumpty, two nights and matinee 4, 7. It is billed as a pastiche, but might be more aptly called

Mystery, or What is It? Manager Burgess was out of town or he would, no doubt, have canceled all of the engagement after the first act. He has not yet returned from Denver, where he went to look up attractions for his house.

#### VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Two Sisters co. 13, 14; large business.

#### VIRGINIA.

**ALEXANDRIA.**—LANSON'S OPERA HOUSE (J. M. Hill, lessee and manager): One of the Finest co. played to a good house 9. Ovide Musical concert co. had a fair audience 11. The Water company refused to let the manager have the use of the water-pipe to fill the tanks.

**PETERSBURG.**—ACADEMY OF MUSIC: Margaret Mather was greeted by a large and select audience 5.

**NORFOLK.**—ACADEMY OF MUSIC (A. B. Duesberry, manager): Margaret Mather charmed good audiences in Romeo and Juliet and Gretchen 6, 7. Said Pasha gave excellent performances to tolerably good business 9, 10.

**ROANOKE.**—OPERA HOUSE (C. W. Becher, manager): Rice's Evangelists 10 to a packed house.

**LYNCHBURG.**—OPERA HOUSE (J. E. Tenneyson, manager): Rice's Evangelists delighted a crowded house 9. J. A. Moffat, as the original Lone Fisherman and George K. Porteous as Catherine deserve particular mention. Costumes and scenery pretty and effective.

**RICHMOND.**—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): The California Opera co. in Said Pasha 11-14; good houses. Gilmore's Band 20. —THEATRE (Mrs. V. T. Powell, manager): Kate Castleton 9-11; good business. A very good co. week of 9. Large business still the rule. —CASINO (Tubman and Co., managers): A very good co. week of 9. Large business still the rule. —COMIQUE (W. W. Putnam, manager): Very good business week of 9. —OPERA HOUSE (Cox and Crump, managers): Attractions good. Business decidedly improved week of 9.

#### WASHINGTON.

**TACOMA.**—ALPHA THEATRE (J. M. Junnett, manager): Alpha Tittell co. week of 2 in Pearl of Savoy, My Goodness, Fanchon the Cricket, The Octoroon and East Lynne drew fair houses at cheap prices. —THEATRE COMIQUE (Harry Morgan, manager): Good houses nightly. —ITEMS: Katie Putnam will appear at the Germania 9-11, and Spider and Fliv 13, 14. —The Alpha Opera House will soon be torn down and a new modern theatre built in its place, to be named the People's Theatre. It is the intention to provide a high order of entertainment at popular prices by a regular stock co.

#### WEST VIRGINIA.

**CHARLOTTE.**—OPERA HOUSE (Boggs and Barlen, managers): House dark week ending 15. Said Pasha 17.

**WHEELING.**—OPERA HOUSE (F. Rister, manager): Ovide Musical Concert co. 10 gave a delightful concert to a small but enthusiastic audience. Gorman's Minstrels 14; Stetson's U. T. C. 21; T. W. Keene 25; J. E. Emmet 28. —GRAND OPERA HOUSE (O. C. Gensher, manager): Harry Lindley's Castaway co. 12-14; fair business. Harry Lindley's Castaway co. 12-14; business light.

#### WISCONSIN.

**SHEBOYGAN.**—SHEBOYGAN OPERA HOUSE (J. M. Kohler, manager): A Base Hit 11, 12 to good houses. After every performance stereotypical views are given. The Bargain 13; Zozo 24.

**JANESVILLE.**—TAPFINS OPERA HOUSE (C. E. Morley, manager): Dear Irish Boy packed the house 10. Keep it Dark 15.

**MADISON.**—TURNER HALL (McConnell and Prosser, managers): The Dear Irish Boy was presented to a large and very enthusiastic audience. —ITEMS: E. J. Nugent last season's advance agent for Murray and Murphy now manager for The Dear Irish Boy co., informed your correspondent that on his co.'s journey to Madison the rails sprang causing their car to run on the ties for some distance, which gave them a good shaking up. He says if the car had contained anyone but professionals there would have been a serious accident most likely.

**MANITOWOC.**—OPERA HOUSE (John F. Dumke, manager): Black Crook 10; house and co. both poor. —TURNER'S OPERA HOUSE (E. A. Hartman, manager): Base Hit 10 to fair house. Go 4 do.

**MILWAUKEE.**—GRAND OPERA HOUSE (Sherm. T. Brown, manager): George Wilson's Minstrels 4 played to good houses, giving satisfaction. —BIJOU (Jacob Litt, manager): The Waifs of New York opened 9 to a large house, business continuing good during the week. Charles Bowser in Cheek 16. —ACADEMY (Jacob Litt, manager): Frank Daniels and his excellent co. appeared 12-14 to large audiences. —STANDARD (Miller and Nicolai, managers): Devil's Mine, with William Stafford in the leading role, opening 9 doing a small business. The piece is deserving of no comment. May Howard Burlesque co. 16, week.

**LA CROSSE.**—LA CROSSE THEATRE (F. H. Hankerson, manager): Frank Daniels in Little Park 11 to a large and appreciative audience. Patti Ross 17; Held by the Enemy 19.

#### CANADA.

**HAMILTON.**—GRAND OPERA HOUSE (Thomas Reche, manager): Mother-in-Law was presented at the Grand 4, 7, to rather slim houses. The Bostonians presented Pygmalion and Galatea and Don Quixote 10-12; fair business. —STRAWBERY: The Mother-in-Law co. disbanded here after the performance. Manager Parker invested the receipts in railway tickets for the co. and they left for New York 8.

**WINNIPEG.**—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): Fanny Reeves had a successful engagement in Called Back and Snowball week closing 7. Diplomacy next.

**LONDON.**—GRAND OPERA HOUSE (Frank Kirchner, manager): Rhin in Josephine had only average houses 6, 7, despite the fact that the scenery was painted for the occasion. —PERSONAL: William Hastings, with Rhin's co., met many friends in this city, having resided near here for many years.

**ST. JOHN.**—MECHANICS INSTITUTE (George M. Cleveland, lessee): The Wood-St. John co. in The Private Secretary 5, 6; Jekyll and Hyde 7; Roger La Route 9-11 to small audiences. This co. deserved better patronage than it received.

**MONTREAL.**—THEATRE ROYAL (Sparrow and Jacobs, managers): Vaudeville Sisters Specialty co. to the biggest business of the season week 9. In the Ranks 16. —ACADEMY OF MUSIC (Henry Thomas, manager): Carleton Opera co. in The Brigands and Nanon to splendid business week of 9. J. B. Polk in The Silent Partner 16.

**TORONTO.**—The past week, for some unaccountable reason, was not a profitable one for either of our three theatres. At the Grand Opera House Rhin and The Bostonians divided the week. The Academy of Music gave its period Captain Swift, headed by Arthur Forrest and Rose Eyre, but the houses were light. The Blue and the Gray at the Toronto Opera House comfortably filled that theatre every performance.

**ST. CATHARINES.**—HUNT'S GRAND OPERA HOUSE (H. G. Hunt, proprietor and manager): Mile Rhin in The Empress Josephine played to a large audience 12.

**HALIFAX.**—ACADEMY OF MUSIC (H. B. Clarke, manager): The McDonough Comedy co. opened the fifth week of their successful engagement by presenting The Two Orphans 2-4, and closed the week with Big Bonanza. The business was very good during the week and the pieces were presented and acted satisfactorily. They opened the sixth and last week of this engagement in Under the Black Flag 9-11 to fair business.

#### WILL THESE DO?

Boston Beacon.

As our good friend, THE DRAMATIC MIRROR, cannot be satisfied apparently until somebody has produced an acceptable English substitute for the French *l'opéra de riddance*, how can "opening piece" or "ture-piece" (pendants to the old-fashioned "ture-piece") do? Or what need of any other title than that of the kind of piece presented, as farce, comedieta,

#### IN THE COURTS.

##### DIRECTOR DISTRICT RECOVERS \$768.

William G. Dietrich, who was musical director and conductor of the Kelllogg English Opera company in Boston, secured a judgment on Friday last, through his counsel, Civil Justice Alfred Strachan, against Carl Strachan, the manager, for \$768.90, before Judge O'Gorman in the Superior Court. Mr. Dietrich was hired Dec. 15, 1896, for the season of 1896-97 at a salary of \$125 per week, and all railroad expenses to be paid. The agreement also contained a provision that in case the season should expire before April 1, 1897, he should, in addition to his salary, be paid the sum of \$200. Mr. Dietrich acted in his capacity of conductor from Dec. 15 until Jan. 26, when the opera company disbanded at Cleveland, Ohio, and he, with the other members of the orchestra, was compelled to return to the city without any salary. He sued to recover \$225 as a balance due on account of his salary, and also the additional \$200 due under the contract. Manager Strachan did not defend the suit.

##### THE DALY-STETSON ROYALTIES SUIT.

The suit of Augustin Daly against Manager John Stetson, which has been pending for several years, was argued before the Court on Friday last, Stephen H. Olin appearing for Daly and ex-Judge Dittenhofer representing Mr. Stetson. This case was originally brought in the Superior Court by Manager Daly to recover \$5,000 for royalties, at the rate of \$500 per week, for the production of the plays Pique and Divorce. As an offset to this claim Manager Daly declared that Mr. Stetson was indebted to him for \$5,000, under an assignment from Adolph Neuenhoff, for royalties due upon Dollars and Sense, 7-10-8 and The Passing Regiment. As to the play Dollars and Sense, Mr. Neuenhoff said that he had first given it to Mr. Lester Wallack because he had been ordered to do so by the author, which he had not put on the stage. Mr. Daly claimed that if he was compelled to pay Neuenhoff he would then be paying the royalties twice on that play. Upon the trial before Judge O'Gorman in 1896 it was held that as to the other two plays that the agency of Neuenhoff had been revoked. Daly secured a verdict for \$5,000. The fight has been carried on ever since and is now before the court of last resort. A decision is expected soon.

#### THE AMATEUR STAGE.

##### THE GILBERT IN A WIFE'S PERIL.

In spite of a play that possessed considerable merit; in spite of a cast that comprised several clever amateurs; in spite of a stage set as handsomely as hands could set it; in spite of all this, the Gilbert Dramatic Society failed to score a success in their production of Arthur Shirley's melodrama, Saved, which they produced at the Brooklyn Academy of Music, last Wednesday evening, under the title of A Wife's Peril.

It is a drama that for effectiveness requires the most peculiar treatment. While its plot is rather theatrical, the element of pure sentiment that permeates it, is lofty and its humor consistent, simple and refined. In several instances it calls for powerful acting. But alas! it came not on this occasion.

The first two acts suffered considerably from an attack of the "slows" and dragged along at a snail-like pace. But a catchy scene in the third act, and a fairly well sustained strong situation in the fourth saved these two acts from what seemed inevitable failure. Naturally enough some of the individual performances were sufficiently brisk, but unfortunately a few wrong-doers seriously effected the whole production.

Alice Shepard could not rise to the power necessary for the role of Beatrice Fane. Her elopement with a base lover, the subsequent meeting with her deserted husband, and after years of renewed conjugal bliss, the meeting face-to-face with the once destroyer of her happiness, had in it a sweet touch of the pathetic that was somewhat artistic, but it was all overshadowed by her failure to meet the requirements of the strong emotional situation. Thomas T. Hayden as Rafael Dirivola could not take on the air of a polished patrician, but rather affected that of an Italian bandit, though his role called for a courtly villain. Harry Stokum was not a particularly brilliant George Fane, and while he was easy, consistent and graceful he certainly seemed incapable of conveying the sublime passion or intensity of feeling requisite to the wronged young Lochinvar. James Gordon Darling played August Aralmondey, a *non compos mentis*, with an ingenious sense of style that was truly refreshing. Hattie F. Keffen, an actress of the elocutionary school, acted the role of Mrs. Merryweather, but her decidedly pronounced pronunciation detracted from the interest of the character. Little Lettie Woodruff was a sweet young Trixy, and, indeed, proved herself a wonderful little actress.

##### AMATEUR OPERA ASSOCIATION IN FATINITZA.

The Amateur Opera Association make a grievous mistake if they are under the impression that they can achieve success by simply paying strict attention to the elements of an opera. The eye as well as the ear must be pleased in order to assure success. Simply that one can sing well is not assurance that he is able to face an audience and successfully sing and act a role. At least a half dozen singers demonstrated that they could not accomplish this task at the Amateur Opera's performance of Von Suppe's beautiful opera, Fatinitza, which they produced at the Brooklyn Academy of Music last Thursday evening. The tuneful old comedy was very poorly rendered. With but few exceptions the singers became demoralized and floundered aimlessly about the stage. The orchestra, too, got rattled, and many of Von Suppe's melodious tunes were robbed of their charm and beauty. The stage manager was also evidently demoralized, judging from the *laissez faire* way in which the stage was run.

It was painful indeed to see Mr. Swasey as the Turkish Governor fluctuating about the stage and fishing for his lines—something he appeared to have very little about; or Mr. May, as Hassan Bey, vainly struggling to master a dialect that was far beyond his ability; or Mr. Cooper's bewildering performance of Mustapha, which, to say the least, was a remarkable thing, unless judged as a pantomime exhibition. All this had the effect of so clouding the theatrical atmosphere about the opera, that even the fine humor and well developed voice of J. Coleman Macy, the faultless, poetic and tender rendition of the title role, Fatinitza, by Annie Lee, and the admirable singing of Miss Anna Henry, Thomas as the Princess, could not dissipate it. The choruses sang fairly well, but did not sustain the principals. There was but little unionism and far less harmony. Even the orchestra helped to dispel much of the vocal merit accomplished by the few I have mentioned. Particularly in the last act their work was extremely bad. Though the audience was sorely tried it was comparatively mild and merciful. One redeeming feature of the performance which I wish to mention was a trio sang in the last act by Miss Lee, Mrs. Thomas and Mr. Nicols. It was very effectively rendered and immensely appreciated.

##### THE RIVALS IN SINGEDOM.

Surely a play should be born for some object. And as Dion Boucicault argues "it must have a backbone to be of any interest." But one flimsy uninteresting idea is not sufficient to maintain the attention of an audience. To be successful it should do either one thing or the other. It must occasion some emotion in the listener's mind; it must stimulate or allay curiosity; it should delight or frighten; elevate or debase. If it does none of these things, why in the name of a suffering public produce it at all? Yet the piece which Arthur J. Westmayr wrote and had presented at the Lexington Avenue Opera House last Friday evening by the Rival Dramatic Society meets none of these requirements. The title of the piece was Snobdom and the author was pleased to class it as a satirical comedy. But to be flimsy with him it was absolutely nothing at all. Mr. Westmayr, judging from this attempt, although he claims twelve others, is not destined to become a bright star in the playwright's firmament. He has no appreciation of style, no conception of humor, no idea of dramatic construction. What use is it to tell the story of the piece or modern type wandered on and off the stage jabbering on sundry topics that failed to attract any attention. But the piece was not without quaint novelty. Just think of a woman, who looked sufficiently young and fascinating to be the

charming wife of her own son, suffering herself to contrive an intoxicated woman! I don't know where Mr. Westmayr conceived his idea of introducing a fashionable female alcoholic inebriate to the stage but at any rate it was disgusting, and more extremely degrading. Had such an outrageous spectacle been presented before a professional audience, I fear the curtain would have been biased down and the author compelled to apologize for such a deterioration of womanhood.

RAY REEK.

#### NOTES.

Mrs. Nellie Yale Nelson appeared in the amateur opera's performance of Fatinitza as the reader in the shadow pantomime. Her delivery was very fine and marked for its clearness and musical intonation.

The Florence Society will give its second performance on next Thursday evening at the Brooklyn Criterion, when they will produce the comedy Mr. Burgess of Buenos Ayres. The cast will include Lucy Konder, Helen Owen, J. Frank Dalton, William S. Hopkins, P. T. Bassett, J. and Percy Gardner.

By special permission of Comedian Crane the Amaranth Dramatic Society will produce that mirth-inspiring comedy, Our Bachelors, at the Academy of Music, Brooklyn, this Wednesday evening. Mr. Crane not only gave the Amaranth the right to play the familiar old piece, but directed one of the rehearsals. Mr. and Mrs. Crane accepted an invitation to be present at the performance and will occupy seats in the President's box. The cast will be: Judge Jowler, Albert Massey; Professor, P. G. Williams; Ned Waring, Fred W. Browne; Dr. Bruce, S. G. Acton; Muldoon, H. J. King; Snugg, F. Oberlander; Eva, Nellie Yale Nelson; Bella, Lizzie Wallace; Mrs. Mousers, Annie L. Hyde; Clara, Ada Woodruff; Katy, Ida May Gleason.

#### MATTERS OF FACT.

A good opera company is wanted for two or four weeks' engagement next April or May at the Grand, Evansville, Ind.

The American Academy of the Dramatic Arts, Lyceum Theatre Building, this city, will open a special operatic department in January in charge of Jesse Williams, who will be assisted by the stage managers and the other instructors of the academy.

Members of the profession who wish to make presents of books to their friends are invited to visit the establishments of John R. Anderson Co., 43 Broadway and 120 Nassau Street, this city, where special bargains in standard works are offered.

Managers of theatres East of Pittsburgh, who desire to book Gilbert and Sullivan's new opera The Gondoliers are requested to send their open dates after Jan. 6, 1897, to Edward E. Rice, 1267 Broadway, this city. Operatic artists of acknowledged ability are also invited to correspond with Mr. Rice.

There is holiday open time at Library Hall, Ward, Pa.

A sixty-five foot scenery car is offered for sale.

All communications for the Bijou Opera House, Clinton, Iowa, should be addressed to R. K. Baldwin.

Louise Litta is reported to have made a notable success in London as Nadcap Midge. Miss Litta may be addressed at the Opera Comique, London, England.

Charles T. Vincent offers John Wild's successful musical farce-comedy Running Wild for sale or royalty.

Palmer Collins is reported to have made a decided hit as Simon Clegg and Dick Markland in The World Against Her.

Holiday dates are open at Hodge Opera House, Lockport, N. Y.

Ferncliff, William Haworth's strong comedy-drama, is reported to have done a very large business on the road, and is one of the notable successes of this season. The high commendation which this play received on its production at the Union Square Theatre in this city has been repeated by press and public in the cities where it has appeared since then. The St. Louis Globe pronounces Ferncliff to be one of the prettiest, most delicately woven and held by the Enemy. Managers who have open time this season can address C. A. Bart, Jr., business manager of Ferncliff, care of Klaw and Erlanger, No. 25 West Thirtieth Street, this city. Ferncliff is also booking for season of 1897-98.

#### LETTER LIST.

The following letters avail their course at this office. They will be delivered or forwarded on demand or written applications. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulairs and newspapers excluded from this list.

Abell, Florida	Felt, W. F.	Merrill, Miss M.
Adams, J. K.	Fox, J. W.	Mortland, Anna
Anderson, C. W.	Fox, Della	Norton, J.
Andrews, W. B.	Forster, A. J.	Nobles, Milton
Armstrong, Kirk	Frederick, J. H.	Newton, J. Ira
Ashby, Mucin	"Fine Opportunity"	O'Connor, James
Andrews, Chas. L.	Fitz Allen, Adelaide	O'Neill, Robt.
Andrews, Lillian	Formant, Morton	Piggott, J. W.
Arce, Agnes	Fisher, Mr.	Parks, Ruth
Austin, A. C.	Foster, Miss N.	Parsons, J. F.
Adams, Annie	Gran, Jules	Palmer, John M.
Alcott, Gypsy	Golden, George	Power, T.
Barton, Chas. A.	Gray, Alice	Parrish, Edwin
Bosche, Gossie	Grady, E. A.	Pyle, E. A.
Behner, Henry	Graes, Harry M.	Reed, Edna
Brent, Wm. H.	Grady, Chas.	Reed, Edna
Brown, Fannie G.	Grant, E. S.	Reed, Edna
Bell, Ada	Harris, Jas. M.	Riley, Roy
Belmont, Frank	Hebert, J. W.	Reed, Edna
Belmont, Geo.	Hamilton, Lulu	Reed, Edna
Bonner, Marjorie	Hillard, H. S.	Revel, Arthur N.
Burdick, C. J.	Hill, H. H.	Rush, Martin
Bruck, Mr.	Horton, Mamie	Sanderson, Mrs. H.
Bishop, Mrs. W. H.	Holmes, Chas. N.	Reuben, Adeline
Blair, Mrs. L. E.	Hall, J. Clinton	Russman, John W.
Blair, E. E.	Hall, W. S.	Russman, John W.
Baker, Leighton	Hopper, De Wolf	Russman, John W.
Beers, Newton	Hunter, Wm.	Russman, John W.
Brook, G. Stuart	Huntington, Grace	Solomon, I. A.
Burns, Arid	Hamilton, E. I.	Sarney, Gilbert
Brix, J. F.	Hendries, Miss C.	Stallman, C. F.
Cross, E. J.	Hall, Fannie D.	Schlesinger, Max
Campbell, Judiel	Hawson, Mrs. Carl A.	Straloch, Edgar
Cummins, Ellen	Hatcher, Jeanne	Steele, Mrs. H.
Carrill,		



## DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Saturday.

## DRAMATIC COMPANIES.

ALONE IN LONDON Co.: Brooklyn, N. Y., Dec. 16-week.

AIDEN BENEDICT: Sumter, S. C., Dec. 18, Charleston 19, Savannah, Ga., 21-23.

AFTER DARK Co.: New York, Dec. 16-17 two weeks.

ADA GRAY Co.: Pittsburgh, Pa., Dec. 16-week.

AGNES HARRISON Co.: St. Louis Dec. 16-week.

A LEGAL WRONG Co.: New York City Dec. 16-week; Boston 23-week; Philadelphia 30-week.

ANDREWS DRAMATIC Co.: Evanston, Wyo., Dec. 16-week.

AUGUSTIN DALY'S Co.: New York City Oct. 2-10.

A BUSCH OF KEYS (Western) Co.: Lombard, Kas., Dec. 18, Dodge City 19, Garden, Col., 20, Colorado City 21, Aspen 22.

ABOUT THE WORLD Co.: Hutchinson, Kas., Dec. 18, 19, Wichita 20, 21.

A. M. PALMER'S Co.: Chicago Dec. 16-week.

A NIGHT OFF Co.: Waco Tex. Dec. 18, Dennison 19, Dallas 20, 21, Sherman 22, Mt. Kenny 23, Ft. Worth 24.

BOOTLES BABY Co.: Boston Dec. 9-two weeks.

BOOTH-MODERNA Co.: Harlem N. Y. Dec. 16-week.

BLUE AND THE GRAY Co.: Buffalo N. Y., Dec. 16-week; Cleveland 23-week; Chicago 30-week.

BRASS MONKEY Co.: New York City, Dec. 2-twelve weeks.

BELLS OF HASLEHORE Co.: New York City Dec. 21-two weeks.

BARRY-FAY Co.: New York City, Sept. 2-indefinite.

BURGLES Co.: Duluth Minn., Dec. 16-18; Milwaukee 19, 20, 21; Chicago 22-week.

BROOMMAKER Co.: Cincinnati Dec. 16-week; Richmond Ind. 23, Kokomo 24, Logansport 25, Marion 26, Ft. Wayne 27, Peru 28, Lafayette 29, Danville Ill., 30, Terre Haute Ind., Jan. 1, Decatur 2.

BLACK DIAMOND Co.: Apolo Pa., Dec. 18, 19, Tarentum 20, 21, Monongahela City 22, 23, McKeesport 24.

BOSTON COMEDY Co.: St. John N. B., Dec. 21-two weeks.

BOSTON THEATRE Co.: Milwaukee Wis., Dec. 16-week.

BASE HIT Co.: Portage Wis., Dec. 30, Waukesha 21, Whitewater 22, Monroe 23, Janesville 24, Beloit 25, Cheek Co.: Milwaukee, Wis., Dec. 16-week; Minneapolis 23-week.

CITY DIRECTORY Co.: Baltimore, Md., Dec. 30-week.

CAPIAN SWIFT Co.: Chicago Dec. 16-week.

CLARA MORRIS Co.: Buffalo, N. Y., Dec. 18, Rochester 20, 21.

CHARLES WYNDHAM: Brooklyn Dec. 16-week.

SHIP OF THE OLD BLOCK Co.: Minneapolis, Minn., Dec. 16-week; St. Joseph, Mo., 27, 28.

CASPER THE YOUNGER Co.: Albany, N. Y., Dec. 23-25.

CHARLES E. VERNER Co.: Urbana, O., Dec. 18, Bucyrus 19, Tiffin 20, Fostoria 21, Chicago 23-week.

CHARLES A. GARDNER Co.: Roanoke, Va., Dec. 18, 19, Richmond 20-22, Charlottesville 23, Stanton 24, Charleston, W. Va., 25, Huntington 26, Ironton, O., 27, Portsmouth Jan. 1, Chillicothe 2, Springfield 3, Ft. Wayne, Ind., 4.

COLD DAY (Western) Co.: Ashland, Mich., Dec. 18, Mt. Gilead 19, Mansfield 20, Maywood 21, London 22, Xenia 23, Washington C. H. 24, Circleville 25, Lancaster 26, Marietta 27, Coshocton 28.

COLD DAY Co.: Chicago Dec. 16-week.

CASEY'S TROUBLES Co.: Marysville, Mo., Dec. 18, Chillicothe 19, Trenton 20, Kirksville 21, Hannibal 22, DENHAM THOMPSON: N. Y. City-indefinite.

DANIEL BOONE Co.: Indianapolis, Ind., Dec. 20-21.

DAN MASON'S Co.: Detroit Dec. 6-week.

DANIEL BANDMANN: Butte City, Mont., Dec. 16-week; Helena 23-week.

DEAR IRISH BOY Co.: Chicago, Dec. 16-week; Elkhart, Ind., 23, Hillsdale, Mich., 24, Jackson 25, Lansing 26, Ft. St. Vrain 27, Port Huron 28.

DAN'S SULLY Co.: Philadelphia, Pa., Dec. 16-week.

DEVIL'S NINE Co.: Cleveland, O., Dec. 23-week.

ELLIOTT'S JOLLY VOYAGERS: New Orleans, Dec. 16-week; Baton Rouge, La., 22, Natchez, Miss., 23-24, Vicksburg, 30, Greenville Jan. 1.

ESSIE TITTELL Co.: Eugene City, Ore., Dec. 18-19.

EMMA FRANK'S BOY Co.: Cincinnati, Dec. 16-week; Pittsburgh 23-week; Milwaukee 30-week.

ELY STOCK Co.: Goldsboro, N. C., Dec. 16-18.

NEW BERN 19-21, Wilmington 22-23.

ESTELLE CLAYTON Co.: Memphis, Tenn., Dec. 16-18.

ROCHESTER 20, Peru 21, Marion 22, Frankfort 24, Crawfordville 25, Green Castle 26.

BOWEN ANDERSON Co.: Albany, N. Y., Dec. 16-18.

COLUMBUS 19, Saratoga 20, Schenectady 21, Syracuse 23-week; Rochester 30-week.

EDWARD HARRISON'S Co.: Buffalo, N. Y., Dec. 16-week.

EFFIE ELLISER Co.: Bay City, Mich., Dec. 18, St. Louis 19, East Saginaw 20, 21, Chatham 22, St. Thomas 23, London 25, Simcoe 26, Brantford, 27, St. Catharines 28, Montreal 29-week.

ELIJAH GOODRICH Co.: Peoria, Ill., Dec. 16-week; Alton 23-week; Cairo 30-week.

E. H. SOTHERN: Washington, D. C., Dec. 16-week; Boston 23-week.

EVANGELINE Co.: Charleston, S. C., Dec. 18, Savannah, Ga., 19, Columbus 21, Montgomery, Ala., 22, 23, Selma 24, Mobile 25, New Orleans 30-week.

EDWARD F. SULLIVAN Co.: Meriden, Ct., Dec. 16-week; Worcester, Mass., 23-week; Lynn 30-week.

FANTASMA (B) Co.: Trenton, N. J., Dec. 23-25.

FRANK L. FRAYNE Co.: Cleveland, O., Dec. 16-week.

FRANKIE JONES Co.: Bloomington, Ill., Dec. 16-18.

PEKIN 19-21, La Salle 23-25, Ottawa 26-28, Kankakee 29-31.

FRANK MAYO Co.: San Francisco Cal., Dec. 9-two weeks.

FILSON-ERROL Co.: Grand Rapids, Mich., Dec. 16-week.

FAKIR Co.: Mattawan, N. Y., Dec. 19, Waterville 20, Marlboro, Mass., 21, New Bedford 23, Fall River 24, Brockton 25.

FLORENCE HAMILTON Co.: Petersburg, Ill., Dec. 18-21.

FLOW CROWELL Co.: Glens Falls, N. Y., Dec. 16-week; Cohoes 23-week.

FREDERICK WARDE: Chattanooga, Tenn., Dec. 18, Nashville 19-21.

FAT MEN'S CLUB Co.: Yonkers, N. Y., Dec. 23, Newburg 25, Danbury, Ct., 26, New Haven 28, Bridgeport 30-week.

FRANCISCA SHIMING Co.: Carbondale, Pa., Dec. 16-week; York 23-week.

FUGITIVE Co.: Bridgeport, Ct., Dec. 16-18, Providence, R. I., 23-week; Wilmington, Del., 30-week.

FRANK DANIELS Co.: Chicago Dec. 16-two weeks.

FREDERICK LONGER Co.: Angola, Ind., Dec. 18, 19, Waterloo 20, 21.

FRANK CHAFFRAU: Boston Dec. 16-week; Waterville 23, Springfield 25, Chicopee 26.

GUilty WITHOUT CRIME Co.: Cincinnati, O., Dec. 16-week; Shelbyville, Ind., 23, Evansville 25, Terre Haute 26, Champaign 27, Galesburg 28.

GRAY-STEPHENS Co.: Canton, O., Dec. 19-21, Wheeling, W. Va., 23-25, Cincinnati 30-week.

GRISMER-DAVIES Co.: Winnipeg, Dak., Dec. 16-week.

GOWANS-MOHAWK Co.: N. Y. City Dec. 16-week; Northampton, Mass., 23-25.

HATTIE BERNARD-CHASE: San Antonio, Tex., Dec. 18, 19, Austin 20, 21.

HELD BY THE ENEMY Co.: Wichita, Kas., Dec. 18, Hutchinson 19, Topeka 20, Lincoln 21, Kansas City, Mo., 23-week.

HOLE IN THE GROUND Co.: Cleveland Dec. 21-week.

HE, SHE, HIM HER Co.: Vicksburg, Miss., Dec. 18, Jackson 19, Natchez 20, Baton Rouge, La., 21, New Orleans 23-week.

HELD BY THE ENEMY (Gillette's) Co.: Eau Claire, Wis., Dec. 18, La Crosse 19, Oshkosh 20, Springfield 21, Omaha, Neb., 23, 24, St. Joe 25, 26, Leavenworth, Kas., 27, Atchison 28, Kansas City 30-week.

HIS THE BOATHMAN Co.: San Francisco Dec. 9-two weeks.

HILARITY Co.: Cedar Rapids, Ia., Dec. 18, Des Moines 19, Marshalltown 20, Kansas City 23-week; Paola 30, Ft. Scott 31, Springfield, Mo., Jan. 1, Joplin 2, Webb City 3, Pittsburg, Kas., 4.

HARME-VON LEEB Co.: Philadelphia Dec. 16-week; Baltimore 23-week.

HOLD IN SLAVERY Co.: Chicago Dec. 16-week.

HUNTLEY HARRISON Co.: Laredo, Tenn., Dec. 16-week.

HOLDEN COMEDY Co.: Valparaiso, Ind., Dec. 16-week; Coldwater, Mich., 23-week; Jackson 30-week.

IN THE RAINES Co.: Montreal, Can., Dec. 16-week; Toronto 23-week.

IVY LEAF Co.: Milwaukee, Wis., Dec. 16-week; Chicago 30-week.

IDA VAN CORTLAND Co.: Hamilton, Ont., Dec. 19-21, Port Huron, Mich., 30-week.

JENNIE CALF Co.: Sedalia, Mo., Dec. 19, 20, Nevada 21, Lamar 22, Springfield, Mo., 24, 25.

JANUSCHKE: Bridgeport, Conn., Dec. 23, 25, Albany, N. Y., 27, Jan. 1, Pittsfield, Mass., 2, Newburg, N. Y., 3, Paterson, N. J., 6-8.

J. K. EMMETT Co.: Jersey City, N. J., Dec. 19-21, Elizabeth 22, Orange 23, Plainfield 25, Harrisburg 26, Altoona 27, Wheeling 28, Parkersburg 30, Portsmouth 31, Mayfield, Ky., Jan. 1, Lexington 2, Frankfort 3, Bowling Green 4.

JEFFERSON-FLORENCE Co.: Baltimore, Md., Dec. 16-week.

JOHN DILLON Co.: Bonham, Tex., Dec. 18, Paris 19, Sherman 20, Tyler 23, Waco 25.

J. B. POLK Co.: Montreal, Can., Dec. 16-week; Binghamton, N. Y., 28; Elmira 29, Hornellsville 31, Bradford, Pa., Jan. 1.

J. J. DOWLING Co.: Chicago Dec. 16-week; Detroit 21-week; Baltimore 30-week.

JULIA MARLOWE: Hartford, Ct., Dec. 23-25; New Haven 26-28; Syracuse 30-week.

J. H. WALLICK Co.: Brooklyn, N. Y., Dec. 16-week.

JOHN A. STEVENS Co.: Paterson, N. J., Dec. 16-18.

JOSEPH MURPHY: Marshalltown Ia., Dec. 17, Des Moines 18, Omaha, Neb., 19-21, Kansas City, Mo., 23-week; Leavenworth 30-Jan. 2, Lawrence 3, 4.

KINDERGARTEN Co.: Troy, O., Dec. 16, Middletown 19, Hamilton 20, Fiqua 21.

KENDALL: Boston Dec. 9-two weeks.

KATIE PUTNAM Co.: Missoula, Mont. Dec. 18, Phillipsburg 19, Anaconda 20, 21, Butte 23-week.

LODGE GAIETY Co.: New York City Dec. 30-indefinite.

LOST IN NEW YORK Co.: East Saginaw Mich., Dec. 18-20.

LATER ON Co.: New York City 16-week.

LITTLE LORD FAUNTILERoy Co.: St. Paul Minn., Dec. 16-18, Minneapolis 19-21, Chicago 23-week.

LITTLE LORD FAUNTILERoy Co.: New Orleans Dec. 16-week; Galveston, Tex., 23-25, Houston 26, 28, San Antonio 30-31.

LITTLE LORD FAUNTILERoy Co.: N. Y. City Nov. 25-indefinite.

LITTLE LORD FAUNTILERoy Co.: Keokuk, Ia., Dec. 18, Oskaloosa, Dec. 19, Des Moines 20, 21, Marshalltown 23, Cedar Rapids 24, Burlington 25, Muscatine 26, Davenport 27, Dubuque 28.

LIZZIE EVANS Co.: Baltimore, Md., Dec. 16-week; Washington, D. C., 23-week.

LILLIAN LEWIS Co.: Rome, Ga., Dec. 18, Anniston, Ala., 19, Chattanooga 20, Bowling Green 23, Evansville 25, Decatur 26, Bloomington, Ill., 27, Peoria 28, LOUIS LONDON Co.: Roanoke, Va., Dec. 18.

LEGAL WRECK Co.: Columbia, Md., Dec. 16-week; Buffalo 23-week; Utica 30-Jan. 1, Holyoke 2, Springfield 3, Lynn 4.

LAGARDERE Co.: Danville, Ill., Dec. 18, Decatur 19, Bloomington 21, Chicago 23-two weeks.

LITTLE NUGGET Co.: Minneapolis, Md., Dec. 23-week.

LEONARD BROS.: Baltimore, Md., Dec. 16-week.

LESLIE DAVIS Co.: Brenham, Tex., Dec. 18, 19; Bryant 21, 24, Waco 25, 26.

LITTLE TRAMP Co.: Philadelphia, Pa., Dec. 16-week.

LEWIS MORRISON: Cleveland, O., Dec. 16-week; Erie, Pa., 24, New Castle 26, Titusville 27, Bradford, Pa., 28, Philadelphia 30-week.

LOUIS JAMES: Chicago Dec. 16-week; Pulman 23, Bloomington 24, Decatur 25.

MORA Co.: Lynn, Mass., Dec. 16-week; Birmingham 23-week; Waterbury 30-week.

MARIE HUBERT PROHMAN: Jersey City, N. J., Dec. 16-week.

MORTIMER COMEDY Co.: Lake City, Fla., Dec. 18, Ocala 19, Leesburg 20, Tampa 21, Boston 23, Kissimmee 24, Orlando 25, Sandford 26, Palatka 27, St. Augustine 30, 31.

MINNIE MADAMEN: Helena, Mont., Dec. 17, 18, Fargo, Dak., 19; St. Paul Minn., 23-week; Minneapolis 30-week.

MIDNIGHT BELL Co.: Boston Dec. 16-two weeks.

MYRA GOODWIN Co.: Buffalo, N. Y., Dec. 16-week.

NESTAYER-VAUGHN Co.: Brooklyn, N. Y., Dec. 16-week.

MACLEAS-PRESCOTT Co.: Montgomery, Ala., Dec. 16-18, Birmingham 19-21, Anniston 23, Gadsden 24, Chattanooga, Tenn., 25, 26, Atlanta, Ga., 27, 28, Macon 30, Augusta Jan. 1, Columbia, S. C., 2, Charleston 3, 4.

McKEE RANKIN Co.: Denver, Col., Dec. 16-week.

MAGGIE MITCHELL Co.: Philadelphia Dec. 16-week.

McCARTHY'S MISPLAHS Co.: Kansas City, Mo., Dec. 15-week.

MONTE CRISTO (FRANK LINDON'S) Co.: Indianapolis, Ind., Dec. 16-week; Washington, N. Y., 27, Martin's Ferry, O., 25-27, Rochester, N. Y., 30-week.

MURRAY-MURPHY Co.: Jacksonville, Ill., Dec. 18, Springfield 19, Bloomington 20, Goldsboro 21, Burlington 23, Ft. Madison 24, Quincy 25, Keokuk 26, Fargo, Dak., 27; St. Paul Minn., 23-week; Minneapolis 30-week.

MONTE CRISTO (O'Neill's) Co.: Pittsburg, Pa., Dec. 16-week.

MATTIE VICKERS: Kansas City, Mo., Dec. 16-week; Parsons 13, Ft. Smith, Ark., 24, 25, Little Rock 27, 28, Helena 30, Pine Bluff 31.

MME. NEUVILLE: Martinsburg, W. Va., Dec. 18.

MOTHER-IN-LAW Co.: Chicago Dec. 16-week.

MILTON NOBLES: Laramie, Wyo., Dec. 18 Cheyenne 19, Grand Island, Neb., 21, Omaha 23, Newton, Ia., 24, Davenport 25, Chicago 30-week.

MAMIE WAINWRIGHT: N. Y. City, Dec. 16-four weeks.

NELLIE FREE Co.: Columbus, Ind., Dec. 18, Madison 19, Franklin 21.

NELLIE McHENRY Co.: Texarkana, Kas., Dec. 18, Hot Springs 19, Little Rock 20, St. Louis 23-week.

NOBLE OUTCAST Co.: Marysville, Kas., Dec. 19, Washington 20, Belleville 21, Beloit 23, Concordia 24, Clay Center 25.

NEIL BURGESS: N. Y. City Nov. 18-indefinite.

NAT GOODWIN Co.: Philadelphia, Dec. 23-two weeks.

NATURAL GAS Co.: Columbus, O., Dec. 23-week; Boston 30-week.

NEW YORK THEATRE Co.: Keyser, W. Va., Dec. 16-18, Piedmont 19-21.

N. S. WOOD: Cleveland, O., Dec. 16-week.

NEWTON BEERS Co.: Pine Bluff, Ark., Dec. 18, Arkansas City 19, Greenville, Miss., 20, 21, Vicksburg 24, 25.

ON THE FRONTIER Co.: Philadelphia, Dec. 16-week; Baltimore 23-week; Albany 30-week.

OLD HOMESTEAD Co.: Chicago Dec. 16-week.

Milwaukee, Wis., 23-week; Grand Rapids 30, 31, Muskegon, Jan. 1, Bay City 2, East Saginaw 3, Flint 4.

OLD JOE PROUTY Co.: Lowell, Mass., Dec. 24, 25, Springfield 26, Holyoke 27, New Britain, Ct., 28, Boston 30-week.

OUR FLAT Co.: Lowell, Mass., Dec. 18, Springfield 19, Hartford, Ct., 20, New Haven 21.

ONE OF THE FINEST Co.: York, Pa., Dec. 18, Hanover 19, Lancaster 20, 21, Shamokin 23, 24, Allandale 25, Port Jervis, N. Y., 27, Newburg 28, Cohoes, Jan. 1, Brooklyn 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

OLIVER BYRON Co.: Philadelphia, Dec. 23-week; N. Y. City 30-week.

ONE OF THE BRAVEST Co.: Wallingford, Ct., Dec. 18, Yonkers, N. Y., 19, Waltham 20, Cohoes 21, Schenectady 24, Troy 25, New Haven, Jan. 26-28.

ONLY A FARMER'S DAUGHTER Co.: Greenville, S. C., Dec. 19, Spartanburg 20, Asheville, Ala., 21, Knoxville, Tenn., 23, Chattanooga 24, Rome, Ga., 25, Atlanta 26, Columbus 27, Americus 28, Thomasville 30, Jacksonville, Fla., 31.

OUR GERMAN WARD: McKeesport, Pa., Dec. 18, Braddock 19.

P. F. BAKER Co.: Little Rock, Ark., Dec. 23, Hot Springs 24, 25, Texarkana 26.

POSSIBLE CASE Co.: Sherman, Tex., Dec. 21.

PATRIE ROSA Co.: Chicago Dec. 23-week; St. Louis 30-week.

PAT ROONEY Co.: Rochester, N. Y., Dec. 16-week.

PEOPLE'S THEATRE Co.: Archibald, Pa., Dec. 16-week; Avoca 23-week.

PAYMASTER Co.: Toronto, Can., Dec. 16-week.

PAUL KAUFMAN Co.: St. Louis Dec. 23-week; Louisville 30-week.

PECK'S BAD BOY Co.: Omaha, Neb., Dec. 18, Lincoln 19, Falls City 20, Atchison 21.

ROGER LA MONT Co.: Philadelphia, Pa., Dec. 9-two weeks.

ROSINA VOKES Co.: St. Paul, Minn., Dec. 16-week.

ROBERT DOWNING Co.: New Orleans, Miss., Dec. 23-week.

REUBEN BLUE Co.: Philadelphia Dec. 16-week; Baltimore 23-week; Lancaster, Pa., 20, Columbus 23, Huntington Jan. 1, Greensburg 24, Conneville 31, McKeesport 2.

ROLAND REED Co.: Lynchburg, Va., Dec. 18, Knoxville, Tenn., 19, Atlanta, Ga., 20, 21.

ROYCE-LANSING Co.: Shreveport, La., Dec. 19, Vicksburg, Miss., 20, 21, Natchez 23, Canton 24, Aberdeen 25, West Point 26, Clarksville 27, Columbus, Ark., 28, Ansonia, Ala., 30, Clarksville 31, Rome, Ga., Jan. 1, Atlanta 2.



## UNCONSIDERED TRIFLES.

The new commandant at West Point is a tremendously tall man. The first time he appeared at drill he was accompanied by a remarkably small sergeant. This made the boys stare.

But when the tall man piped forth his first command, and the tiny sergeant caught it up and roared it out in the voice of a giant, the boys laughed all down the line.

The result was that all the seniors went on guard duty, and now the commandant, who lost his voice on the plains, gives his orders by bugle, as the Prussians do. This, at least, is a cadet's account of the change.

That the voice should fit the man is certainly the common expectation, and an incongruity between the person and his pipe borders perilously upon the absurd. Sometimes, however, it is in a man's form. Kyrle Bellew, in whom the appearance of effeminacy amounts almost to a crime, has an unexpectedly manly and agreeable voice, and while it is still echoing makes one forgive him much.

Wilson Barrett, on the other hand, has all the attributes of manliness in physique, physiognomy and manner, but not in voice.

As we listened to him in Chatterton, we tried to discover in what lay this anomaly. It is not in volume, nor in timbre. But certainly there is a feminine note in his throat, and due, it seemed to me, to his manner of delivering sound by means of consonants rather than by vowels.

This is a species of particularity essentially old-maidish, and by no means goes with Mr. Barrett's robust physique. To me this discrepancy makes Wilson Barrett unsympathetic, and, although Collins Sturtevant makes me to know one must speak for one's self, he can't but fancy it must affect others in the same way, and that it would be wise for Mr. Barrett to eradicate it.

To illustrate more agreeably this point, how perfectly Charles Wyndham's voice suits him, from the grave depths of David Garrick and through the breezy, cheerful notes of The Headless Man, a range certainly wide enough. There are men with more musical voices—voices of better quantity, perhaps; men with voices more distinctly personal, but none, since the days of Charles Thorne, so essentially and so ideally manly.

The voices of the English-women here are more than disappointing. We have always taught and have consented to believe that Englishwomen have fuller, richer, better modulated and better hung voices, as it were, than American women. The oxygen of our air dries up the voice, while the moist atmosphere of Great Britain, as Silas Wegg would say, "mellors the organ."

This does not appear among the English-women now populating this town. Miss Mary Moore's voice is high pitched and usually seems to be under an hysterical strain. Nor have any of Mr. Wyndham's company of women voices that in any sense correspond to the American ideal of the English voice. Nor does Mr. Barrett's company, in this respect, furnish anything worthy of emulation.

Women do copy one another's voices, either intentionally or unconsciously. No woman at Daly's is able to understand the infection of the Rehan voice. How quickly Edith Kingdon caught it, and mighty well, too. Go and listen to that pretty young thing Isabel Irving and then to Sara Chalmers, and observe how the Rehan note pervades each voice according to its peculiar timbre.

It is inconceivable how managers will permit some voices on the stages which they command. There is nothing that so irritates the nerves of an audience as a disagreeable voice. There is a young miss in The County Fair who is permitted to practice an excruciating voice on the seats and to create for herself enemies when with admonition and a little training she might win friends.

Speaking of voices, I heard a pertinent criticism on The Charity Ball the other day in a burlesque. It was a fine-looking, opulent-looking man who spoke. "How does it happen," he said, "that the elderly Beggs has such a ringing young voice when he sings?"

This is one of the unconsidered trifles that theatre-goers trying to lose themselves in the play are sure to stumble over.

In every boarding-house there is always some source of information. This is usually a New Yorker; the other people are from New England, the South and West, thirsting for knowledge of the town. The temptation is consequently great for the dispenser who, no matter what is put forth, stands ready to deliver at all hazards.

For the last week I have been finding entertainment in a boarding-house. The conversation is held at table, and the two unexhaustable topics are the stage and newspapers. It was in listening to these that in two sittings I have been able to collect the following theatrical information:

Sothern, when he supported Miss Dauvray, always wore a red wig. Now he plays Chumley in his own blonde hair.

When Booth made his splendid revival of Julius Caesar at Booth's Theatre, with Bangs



and E. L. Davenport, Lester Wallack played Cassius.

Fanny Davenport is an adopted child of E. L. Davenport. May Davenport, who used to play with Mr. Daly, has left the stage. She married a young Spaniard, but Lillian Davenport is still singing. WYLDIE THYME.

EMMA TUROLA, VOCALIST TO HIS IMPERIAL MAJESTY, THE EMPEROR OF AUSTRIA.

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Monday, Dec. 23—Three nights only and Christmas matinee—FANNY DAVENPORT in LA TOSCA.

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Dec. 23—HARBOR LIGHTS.

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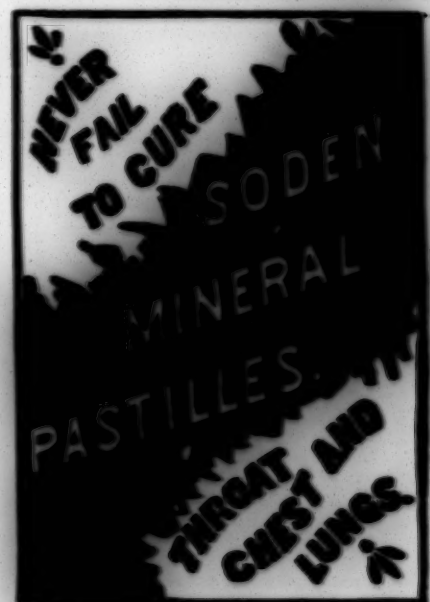
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